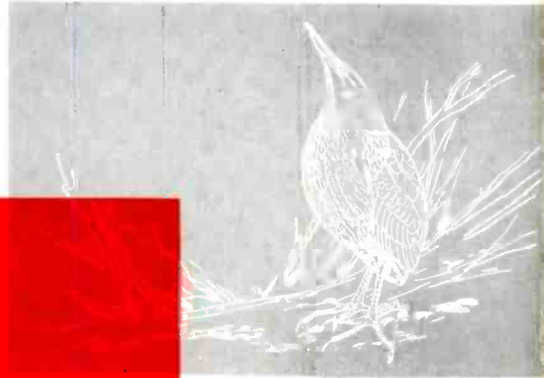
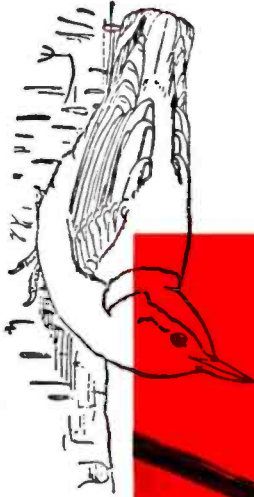


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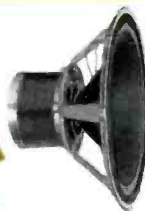
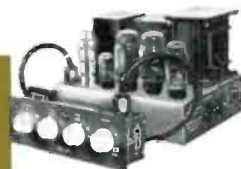
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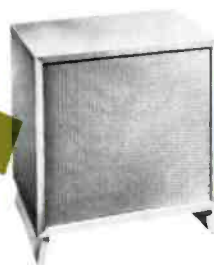
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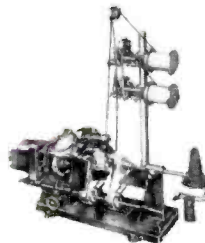
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THE MAGAZINE FOR MUSIC LISTENERS

Volume 2 Number 4

January-February 1953

CONTENTS

ON THE COVER this issue are a Swamp Song Sparrow (center), a White-breasted Nuthatch (upper left), a Bittern (upper right), a Hooded Warbler and a pair of ornithology professors, all handsomely assembled by Roy Lindstrom, a Western Massachusetts artist, to illustrate Edward T. Canby's bird-record story, which starts on page 27. Mr. Lindstrom also illustrated Ed Wallace's "Hi-Ho, Fidelity" (page 37), with the psychological insight of a true audiomaniac, which he is. Not that he has anything against birds; indeed, he even has a favorite birdsong. It's a cuckoo-call, which he can hear indoors whenever he wants (L.v.B., Op. 68) with either Natural Balance or Full Dimensional Sound.

Next Issue. Perhaps listening to 104 Haydn symphonies had something to do with it. Anyway, C. G. Burke, the doughty discographer of Ghent, N. Y., reluctantly played host throughout most of November to a very malignant virus. No germ can immobilize Burke for long, but this one could, and did, keep him from finishing Haydn this issue. Accordingly, Part III of Haydn will run in March. With it (instead of Part I of Mozart, originally scheduled) will appear something for which there has been even more clamor: a Beethoven supplement, dealing with the flood of important Beethoven recorded since last May, when the original Beethoven discography came out. Not quite by coincidence, HIGH-FIDELITY took this occasion to reprint the original Burke-Beethoven, still much in demand. The reprint, in the form of a 16-page excerpt, is available now. Price: 50 cents.

Contrition. Maximilian Weil's report on the durability of diamond styli, announced for this issue, was a casualty of the Audio Fair. The Weil Audak exhibit there featured \$100,000 worth of violin and cello, played by David and Sebe Sarser, respectively of the NBC Symphony and the New York City Center Opera Orchestra, against recordings of themselves. It was a huge success, but it took time to prepare. Perhaps the Weil manuscript will be ready for the March issue.

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CHARLES FOWLER, Editor

JOHN M. CONLY, Associate Editor

MILTON B. SLEEPER, Publisher

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AS THE EDITOR SEES IT

WE WOULD not go so far as to say that binaural sound reproduction has come of age, though there are many who feel that it is the development most likely to do so in the near future.

Certainly, the many demonstrations of "sound for people with two ears" at the New York Audio Fair two months ago aroused as much interest, comment, and discussion as any other single attraction. As we said on this page in the last issue, binaural sound may have a meteoric career as a hobbyists' plaything, or it may settle down — and come of age.

Much depends on how it is brought up during its adolescence, and that is why we are going out on a limb to urge the adoption of standards, before it is too late. We realize full well that a great deal of experimental work must be done before binaural broadcasting, recording and reproduction can follow an exact formula. Even then, there will be those who, for reasons of ultimate aural effect, will deviate from the pattern, just as record manufacturers today use various recording characteristics. But let there be some semblance of standards, even now, so that experiments can be planned deviations rather than hits and misses, trials and errors.

For instance, a number of people with whom we talked at the Audio Fair about the binaural demonstrations broadcast from WQXR and WQXR-FM complained that the sound seemed "backwards" or "reversed". The reason was simple: they had reversed their receiving sets in relation to the studio microphones. Thus, if the left ear microphone is connected to the AM transmitter (in AM-FM binaural broadcasts), the listener must have his AM set to his left as he faces it. Otherwise, the sound will seem reversed. So, shall we have this for STANDARD NO. 1: in AM-FM broadcasts, AM shall carry the left ear channel?

Now, a knotty problem, which we shall attack from the receiving end. In a rather brief period of experimentation with binaural recording of piano in our own home, we found that the piano could be "stretched" by moving either the speakers or the microphones apart. So too, an orchestra can be compressed or expanded (seemingly) by either microphone or speaker placement, or both. Opinion varies greatly as to correct microphone positions for optimum binaural effect, ranging from six inches to fifty feet, so we shall suggest STANDARD NO. 2: that loudspeakers in the home be placed from ten to fifteen feet apart. Then, broadcasting and recording studios can experiment with microphone placement for optimum results under these listening conditions.

Disk recording of two-channel or binaural sound is

just getting under way. Thus there is, at present, no problem of incompatibility of systems or of playback stylus spacing. Nevertheless, we would like to suggest that, even for the existing system, STANDARD NO. 3 be adopted: the outside band of grooves be considered the left ear channel.

Similarly, it would simplify matters all along the line if tape users would accept STANDARD NO. 4: the tape track to the left as one looks along the length of the tape from supply to take-up reel be the left ear track.

In connection with tape machines, the lack of standardization of head placement has already created a most unfortunate situation. One equipment manufacturer records one channel a little ahead of the other, whereas another records side by side. Thus it is impossible to record on one machine and play back on another: the sound would be out of synchronization.

There are, no doubt, dozens of other standards which should be proposed, but these four are suggested so that audiophiles can hope for consistent results, primarily with reference to correct sound placement.

The most debatable standard is No. 3: the ten- to fifteen-foot separation of loudspeakers. This appears to be optimum for average listening at distances of from six to twenty feet from the speakers. If the listening is done farther from the speakers, it is likely that binaural will sound more realistic if the speakers are spaced farther apart.

SOME OF our readers have asked: "Is there any real significance to the extension of loudspeaker response above 15,000 cycles, or is this a numbers race?"

Frankly, we have been concerned about this problem because it has not been proven conclusively that response above the range of normal hearing accomplishes anything useful in improving the quality of reproduction, and we find that there is much difference of opinion as to the accuracy of measurements made on speakers beyond the upper limit of audibility.

If the reproduction from a speaker rated, for example, at 50 to 20,000 cycles seemed superior to that from a speaker rated at 50 to 15,000 cycles, we would strongly suspect that the difference lay in some factor other than the extension of the top range.

There is a growing conviction among expert, critical listeners that speaker measurements alone have little significance outside the development laboratories. Final judgment, it appears, must include a procedure aptly phrased by some as "psycho-acoustic appraisal."



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


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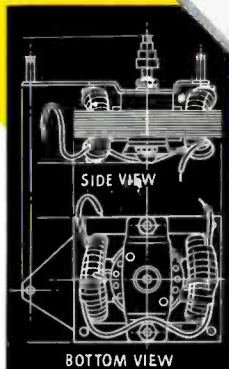
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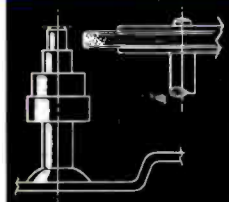
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AUTHORitatively Speaking

When asked for biographical data, Edward Tatnall Canby instead pointed out that in his bird-song discography (page 31) he — or we — had left out the Massachusetts Audubon Society's 12-in. 78 rpm. record, *A Mocking Bird Sings* (\$2.50). However, there seems small need to introduce ETC to any good audiophile readership. A member of a famous literary family, musically trained, he was probably the first columnist to call laymen's attention to the existence of high fidelity equipment. When *Audio Engineering* began publication, he became its record reviewer. More lately he undertook the same function for *Harper's*. He is co-author of one book on hi-fi and author of another (on how to build a home-music system) due to appear in a month or so. Recently he became an assistant professor of music at Washington University, St. Louis.

Quaintance Eaton, who has written for HIGH-FIDELITY the first blow-by-blow account of a TV-opera in the making (page 42), is well oriented in the field of broadcast music. For years she supervised the annual radio-music poll at *Musical America*, where she was associate editor. She is author of the book *Musical U. S. A.*, and one of the most expert and regular panel members on musical quiz shows emanating from the New York area. *Billy Budd*, the TV opera Miss Eaton covers in this issue, is to be repeated soon by NBC.

Since Ed Wallace (Edward T., if anyone's curious) describes himself with considerable zest and skill in *Hi-Ho, Fidelity*, which begins on page 37, there is no great need to do it again here. He is a general assignment reporter on the *New York World-Telegram and Sun* and, on the side, a phenomenally active free-lancer. While finishing aforesaid *Hi-Ho*, he was also starting two other magazine articles, one on the perfume business, one on sewing machines. In his spare time, he has written one novel, *Barrington* and will have another in print this month: *The Moon Is Our Lantern* (Doubleday), a tale of Oklahoma's tough oil country.

The two most recent recruits to our staff of specialized record reviewers are Ray Ericson (keyboard) and Paul Affelder (the Romantic composers). Mr. Ericson, at present managing editor of *Musical America*, began his critical career working on the music and drama section of the Chicago Tribune. He conducts the choir and plays the organ at a New York church whereof he has been a member, he says, since boyhood — which wasn't, incidentally, very long ago. Mr. Affelder, himself by no means an oldster, is a man of many parts. Currently he is music editor of the *Brooklyn Eagle*. In addition, he writes record-jacket notes for a number of leading firms, and, until lately, also wrote the program notes for the Pittsburgh Symphony. He plays the cello and the flute, and is a seasoned orchestra conductor. While record reviewer for the *Richmond News Leader*, he led the Richmond Philharmonic and the WPA Symphony in 300 concerts. For five years he was an executive at Columbia Records, Inc. (he conducted an orchestra there, too, occasionally).

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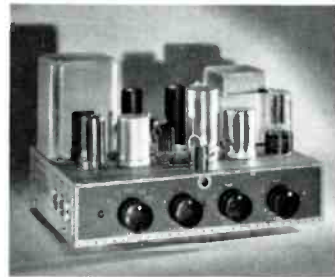
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NOTED WITH INTEREST

Those of our readers who visited the Audio Fair in New York will sympathize with a problem which we face at this moment: where do we start? How can we describe adequately an event which lasted four days, which was attended by nearly 15,000 people, and at which 100 companies exhibited upwards of 300 products?

Highlights? Well, binaural sound (see our discussion of this on page 46) was, though not an innovation, the most talked-about new thing at the Fair. There were several demonstrations, including those by Ampex, Cook, Magnecord, and our own.

From another angle, this might be called the pre-fabricated cabinet Fair, just as last year's was the "front-end" Fair. During the summer of '51, manufacturers became aware of the need for more regulation and control of sound than that provided by bass and treble tone controls. So the multi-knob device known as a front end, the section of the audio system preceding the control-less power amplifier unit, made its debut en masse. This year, everyone had a front end and there was nothing startling about the fact.

In the summer of '52, however, manufacturers (albeit a different group) seem to have taken time off to read our article in an early issue of HIGH-FIDELITY on "How to Dispose of the Body". In that, we suggested that though most housewives were a lenient and uncomplaining lot, the tide might turn and a clamor be raised to remove the intestinal tract of an audio system from the living room table. So-o-o, this year the Audio Fair boasted dozens of exhibits of cabinets. Some were huge, others minute. Some were for loudspeakers, others for the whole kit and caboodle. Wood finishes were legion: blond, brunette, and redhead. Construction was, in general, good, as was acoustic design for the loudspeaker sections. No Fair visitor could possibly leave with the impression that the art (and science) of high fidelity sound reproduction was in any way in conflict with that of the interior decorator. The Fair disposed of the body, for good!

Otherwise . . . equipment by the carloads, with competition making for greater and greater similarity in each class of equipment. In the seething-with-activity hi-fi industry, no manufacturer could afford to omit a competitive feature. Yet there was more variety than ever, a wider range of equipment within each price class and within each category.

Take those front ends we were talking about. In one corner was the Radio Craftsmen model 300 preamplifier-equalizer, ready to do battle to retain its title of the front end with the most control. To prove its valor, it had five main controls "for elementary operation" plus five secondary controls for, according to the instructions, "the serious hi-fi enthusiast".

In the other corner — and at the other extreme — was General Electric's model A-1-900 record compensator, a single control equalizer with a specialized function: it operates between G-E cartridges and standard preamplifiers (having bass equalization) to vary the low frequency turnover and high

Continued on page 10



portrait of a great new microphone . . .

THE TURNER 80

Why the 80 is best for you . . .

Reports are pouring in from all over the country.



"Greatest little mike on the market . . . it's a beauty!"



"It's tops for sound performance and versatility."



"Congratulations on maintaining your high quality."

These are typical of the comments from purchasers of the new Turner Model 80 crystal microphone. The Turner 80 has proved itself in hundreds of applications — and has become immediately popular for public address work as a result of its small size and excellent performance. Pictured actual size here, the Model 80 is so tiny it hides in the palm of your hand—weighs only 5 ounces. It's a natural for PA, home recorders, dictating machines and amateurs. Finished in satin chrome. 7 foot attached single conductor shielded cable included. Level: 58 db below 1 volt/dyne/sq. cm. Response: 80-7000 c.p.s. List Price _____ \$15.95

THE TURNER COMPANY

942 17th St., N. E. Cedar Rapids, Iowa

CANADA: Canadian Marconi Co., Toronto, Ont., & Branches

EXPORT: Ad. Auriema, Inc., 89 Brood St., New York 4



Crystals licensed under patents of Brush Development Co.



Hear what you've been missing... on a

Hallicrafters Super-Fidelity

a new precision AM-FM tuner and amplifier
**FOR THE FINEST CUSTOM-REPRODUCTION OF SOUND
 EVER BUILT FOR THE HOME!**



If you truly appreciate fine music, if you've not yet been introduced to the joys—the excitement—of Hallicrafters Super-Fidelity reproduction of music, regular radio and FM—a rare experience is in store for you. Records take on a new life and brilliance you never knew were there. Ordinary record players can reproduce only about a half of the tonal range possible with these superb instruments in combination with an adequate speaker and turntable unit. You literally can't know what you've been missing until you hear the wonderful difference yourself on your own customized installation. Find out about it today—the coupon below will bring you full information.

Only Hallicrafters—producers of more precision, high frequency radio communications equipment for the armed services than all other manufacturers combined, has the experience, the know-how, to create instruments such as these. The amplifier, like the tuner, is completely encased and has Underwriters' Laboratory approval. They are moderately priced, professionally designed. Don't be deceived by makeshifts. Buy the best—buy *Hallicrafters*.

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4400 West Fifth Avenue, Chicago, Illinois

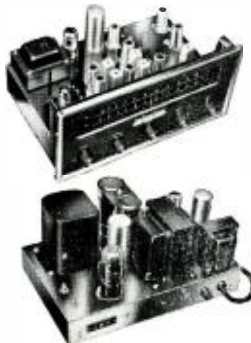
Please send me the free booklet that tells how I can enjoy Super-Fidelity sound reproduction in my home.

Name

Address

City

State



NOTED WITH INTEREST

Continued from page 9

frequency de-emphasis. It also includes two high frequency cut-off positions for use with scratchy and noisy records. This is definitely something new, and a welcome addition to the G-E line, which hitherto has included only cartridges and their simple but efficient preamplifiers-without-controls.

Let's just walk down the corridors, and stop in at some of the exhibits. Here's Pickering, with a radical and long-awaited new product: a flip-flop arrangement of two miniaturized cartridges, one for 33 1/2 and 45 rpm disks, the other for 78's. Fits Pickering (and other) arms, eliminates plug-in changing.

Bogen . . . largely redesigned, with some innovations: a sleek, super-sensitive FM-AM tuner, incorporating volume, tone, and function-selector controls; an FM-only tuner; and a low-cost power amplifier unit which can be combined with a separate remote control front end.

The noise along loudspeaker row was so deafening that we're not certain of who was doing what! Vic Brociner used a single, relatively small speaker to produce astonishingly good sound. Frank McIntosh used four square feet of speaker diaphragm area in a low but bulky corner enclosure to achieve very low distortion at very low frequencies . . . and, to show what can be done at the other extreme, Ultrasonic used four 5-inch speakers in the Baruch-Lang enclosure (13 ins. high, 19 ins. wide, and under 10 ins. deep—all for \$29.75) to produce sound which, considering cost and size, was notable. In a slightly larger size (11 by 11 1/2 by 23 1/2 ins.) and at a higher price (\$45 to \$85 about), Kelton used a six- and an eight-inch speaker for a bit smoother and fuller sound. Also among the midgets was the R-J, which has cleared its throat (it was publicized once upon a time for its bull-frog bass, which was an unintentionally apt description) and sounded remarkably clean for a tiny enclosure demonstrated at ear-shattering volume.¹

Another interesting enclosure was the Karlson, a rectangular box of medium size, very commonplace in appearance except for an exponentially-tapered opening in the front panel which, so we were told, had much to do with the smoothness of its frequency response.

Noted, as usual, were the huge ones . . . Electro-Voice, Jensen, Jim Lansing (clean, so clean!), Klipschorn, and others . . . and the midgets, by Electro-Voice (an enclosure to fit any corner, from palace to dollhouse), Permoflux, et al. And a whole raft of others, with the many enclosures provided by the pre-fabricated cabinet people mentioned earlier making a summary, or a selection, more complicated than ever.

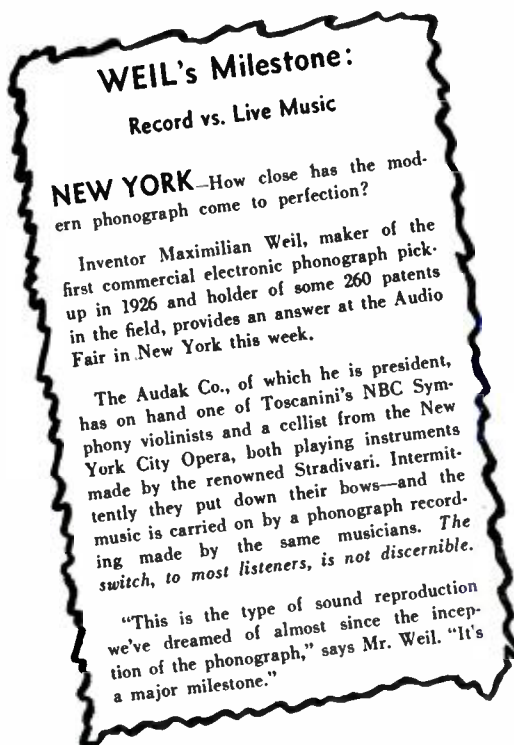
Amplifier Corp. of America attracted a lot of attention with a "vest-pocket" tape recorder. It really was almost that small:

¹Readers will please bear in mind that we are, in this report, simply taking a quick glance along the corridors; the R-J may well have been demonstrated constantly at whisper levels of volume and we may have stopped in at the wrong moment. This limitation on reliability of judgment applies to other exhibits as well. — Ed.

Continued on page 15

Musical Milestone

Wall Street Journal News Story . . . (FRONT PAGE . . . Oct. 30th, 52)



Thousands of music lovers waited in long lines for a chance to hear, for the first time in their lives, this daring side-by-side comparison with the actual artists.

The audience heard, at first hand, the reasons for the universal acclaim of the Audax Chromatic pickup. The superb performance of the Audax CHROMATIC reproducer (magnetic) gave the

listeners irrefutable proof that, in music, listening quality is everything. And the Audax CHROMATIC Diamond reproducer alone, has just that quality.

Listen to the Audax CHROMATIC and discover, for yourself, how close the modern phonograph has come to perfection.

✓ Convert your POLYPHASE with a replaceable Audax Chromatic Diamond Stylus, now available at your dealer.

✓ Available to fit the new compass-pivoted AUDAX arms and record changers.

✓ One single magnetic pickup plays all home records . . . replaceable Sapphire or Diamond styli.

✓ Be sure to get your 1953 "ELECTRONIC PHONO FACTS" from your dealer, today.

AUDAK COMPANY

500 Fifth Avenue

New York 36

"Creators of Fine Audio-Electronic apparatus for over 25 years."

"The Standard by Which Others Are Judged and Valued"

Browning

announces

the new

RV-31 FM TUNER

for those who expect the exceptional



Browning FM and FM-AM tuners have long been recognized as the choice of outstanding audio engineers, when the utmost in performance is demanded. So when we improve them, we can honestly say that we are *adding virtues* rather than correcting faults.

Here's what has been added:

- New, all-triode RF section, for extremely low noise level.
- Higher sensitivity — 3 microvolts for 20 db. quieting, instead of more than 6 microvolts as before. This is desirable in fringe areas and in noisy urban locations.
- Cathode follower output stage, to feed any high-fidelity amplifier at low impedance. For those "remote" installations, this will minimize hum difficulty and high-frequency loss through cable capacitance.
- Power outlets at the rear of the chassis, for convenience in making connections to amplifier and turntable.
- A newly designed edgelighted dial in modern style, with knobs and escutcheon in black and silver.

And here's what has been kept: true Armstrong FM circuit — selectable AFC, which can be switched out at will — drift-free operation without AFC — sensitive tuning indicator, for precision tuning with AFC switched out, and quick tuning using AFC — audio inputs for phono, TV, and recorder, for selection by a panel switch and connection to the audio amplifier — self-contained power supply — small dimensions (6½" x 11" x 9") for easy mounting in limited space.

Ask your distributor of high-fidelity sound equipment for a demonstration. And read the discussion of Browning tuners in HIGH FIDELITY SIMPLIFIED, by Harold D. Weiler — available at all sound studios.



BROWNING
Laboratories, Inc.
Winchester, Mass.

ENGINEERED FOR ENGINEERS

Where to See and

- Alaska**
Anchorage
Alaska Radio Supply
P. O. Box 84
- Alabama**
Birmingham
Ack Radio Supply Co.
2205 Third Ave., N.
Clary Co., Inc.
2024 Fourth Ave., N.
- Arizona**
Phoenix
Ra-Tone Electronics
128 W. Washington
- Tucson**
Elliott Electronics
418 N. Fourth Ave.
- Arkansas**
Fort Smith
Wise Radio Supply
1001 Towson Ave.
- Little Rock**
Southern Radio Supply
1419 Main St.
- Texarkana**
Lavender Radio Sup.
522 E. 4th St.
- California**
Burbank
Valley Elect. Sup. Co.
1302 N. Magnolia Bvd.
- Fresno**
Arbuckle Radio
2330 Kern
De Jarnatt Wholesale
223 Fulton St.
- Hollywood**
Hollywood Electr.
7460 Melrose Ave.
- Los Angeles**
Figart's Radio Sup.
6320 Com. Sloat Dr.
Henry Radio
11240 W. Olympic Bvd.
Kierulff & Co.
820 W. Olympic Bvd.
Radio Products Sales
1501 S. Hill St.
Radio Specialties Co.
1956 S. Figueroa St.
Shelley Radio Co.
2008 Westwood Blvd.
- Oakland**
Electric Supply Co.
140 11th St.
- Sacramento**
Kemp Co., E. M.
1115 "R" St.
- San Diego**
Coast Electric Co.
744 G St.
Electronic Equip. Dist.
1228 2nd Ave.
- San Francisco**
Cox Distributing Co.
2598 Lombard St.
S. F. Radio & Supply
1282 Market St.
Wholesale R. & E. Sup.
140 Ninth St.
Zack Radio Supply Co
1426 Market St.
- San Jose**
Frank Quement, Inc.
161 W. San Fernando St.
- Colorado**
Denver
Sound Service
446 Broadway
- Pueblo**
L. B. Walker Co.
218 W. 8th St.
- Connecticut**
Hartford
Harty of Hartford
203 Ann St.
Branches: Bridgeport,
Stamford, Waterbury
Moses Radio Elec. Co.
54 Flower St.
- New Haven**
Brown Co., Thomas H.
15-25 Whiting St.
- District of Columbia**
Washington
Campbell Music Co.
1108 G St., N. W.
Customcraft
1636 Conn. Ave., N. W.
Delort Radio Eng.
928 18th St., N. W.
Elect. Wholesalers
2010 14th St., N. W.
Shrader Mfg. Co.
2803 M St., N. W.
- Florida**
Miami
Herman Radio Sup.
1745 N. E. 2nd Ave.
- Pensacola**
Grice Radio & Elect.
358-360 E. Wright St.
- St. Petersburg**
Cooper Radio Co.
648 Second Ave., S.
- West Palm Beach**
Goddard Distr.
1309 N. Dixie
- Georgia**
Atlanta
Specialty Distrib. Co.
425 Peachtree St., N. E.
Branches: Savannah,
Albany, Macon,
Augusta, Tenn.
- Idaho**
Boise
Craddock's Radio Sup.
1522 State St.
- Illinois**
Chicago
Allied Radio Corp.
833 W. Jackson Bvd.
Newark Electric Co.
323 W. Madison St.
Voice & Vision
53 E. Walton St.
- Rockford**
Mid-West Associated
506 Walnut St.
- Indiana**
Angola
Lakeland Radio Sup.
S. West & W. Pleasant
- Indianapolis**
Kiefer-Stewart
141 W. Georgia St.
Van Sickle Radio Sup.
102 S. Penn. St.
- Terre Haute**
Archer & Evinger
1348 Wabash Ave.
- Iowa**
Des Moines
Gifford & Brown, Inc.
1216-18 W. Grand Ave.
Branches: Cedar Rapids,
Waterloo, Ft. Dodge
- Kansas**
Wichita
Amateur Radio Equip.
1215 E. Douglas St.
- Kentucky**
Lexington
Radio Equipment Co.
480 Skain St.
- Louisville**
Burks & Company
911 W. Broadway
Universal Radio Sup.
533 S. 7th St.
- Owensboro**
Central Electronics
600 N. Third St.
- Louisiana**
New Orleans
Columbia Radio & Sup.
3940 3rd St.
Shuler Supply Co.
415 Dryades St.
Southern Radio Sup.
1900 Tulane Ave.

Hear the New BROWNING FM and FM-AM Tuners

- Walther Bros. Co.
714-20 Howard Ave.
- Maryland**
Baltimore
Henry O. Berman Co.
12 E. Lombard St.
Wholesale Radio Parts
311 W. Baltimore St.
- Massachusetts**
Boston
Demambro Radio Sup.
1111 Commonwealth
Branches: Lawrence,
Providence, R. I.,
Hatry & Young
811 Boylston St.
Herman Co., Inc.
885 Boylston St.
Mayer Co., A. W.
895 Boylston St.
Radio Shack Corp.
167 Washington St.
Radio Wire Television
110 Federal St.
- Cambridge
Electrical Sup. Corp.
1739 Mass. Ave.
- Pittsfield
Pittsfield Radio Co.
41 West St.
- Springfield
Regent Sales
236 Chestnut St.
Springfield Radio Co.
405 Dwight St.
Springfield Sound Co.
147 Dwight st.
- Worcester
Demambro Radio Sup.
729 Main St.
- Michigan**
Ann Arbor
Purchase Radio & Cam.
605 Church St.
Wedemeyer Elect. Sup.
213-17 N. Fourth Ave.
Branch: Lansing
- Battle Creek
Electronic Sup. Corp.
185 W. Michigan Ave.
Branch: Kalamazoo
- Detroit
Duffy & Co., Inc.
2040 Grand River Ave.
K. L. A. Laboratories
7422 Woodward Ave.
Radio Specialties Co.
456 Charlotte St.
- Minnesota**
Minneapolis
Bonn Co., Lew
1211 LaSalle Ave.
Branches: Duluth, St.
Paul
Northwest R. & E. Sup.
52 S. 12th St.
Branch: St. Paul
Stark's, Inc.
71 S. 12th St.
Branches: Duluth,
La Crosse, Wis.
- Mississippi**
Jackson
Cabell Electric Co.
422 S. Farish St.
- Missouri**
Butler
Henry Radio Shop
211 N. Main St.
Branch: West Los
Angeles, Cal.
- Cape Girardeau
Suedekum & Sons
620 Good Hope Ave.
- Joplin
Brotherson Co.
515 N. Byers Ave.
- Kansas City
Burststein-Applebee Co.
1012-14 McGee St.
- St. Louis
Ashe Radio Co.
1123-25 Pine St.
Van Sickle Radio Co.
1113 Pine St.
- Springfield
Reed Radio Supply
833 Boonville Ave.
- Montana**
Billings
Electronic Supply Co.
214 11th St., W.
- Missoula
Northwest Distributors
50 S. Higgins
- Nebraska**
Lincoln
Hicks Radio Co.
1420-22 O St.
- Omaha
Radio Equipment Co.
2822 Farnam St.
- Nevada**
Reno
Saviors Elec. Prod.
640 Sierra St.
Branch: Las Vegas
- New Hampshire**
Concord
Evans Radio
10 Hills Ave.
- Dover
American Radio Corp.
510 Central Ave.
- Manchester
Radio Service Lab.
670 Chestnut St.
Branches: Portland,
Bangor, Maine
- New Jersey**
Camden
General Radio Supply
600 Penn. St.
- Newark
Continental Sales Co.
195 Central Ave.
Federated Purchaser
114 Hudson St.
Lippman & Co., Aaron
Radio Wire Television
24 Central Ave.
- Montclair
Perdue Radio Co.
8 S. Park St.
- Trenton
Allen & Hurley
25 S. Warren St.
- New York**
Albany
Fr. Orange Radio Dist.
904 Broadway
Taylor Co.
465 Central Ave.
- Buffalo
Radio Equipment Corp.
147-51 Genesee St.
- Hempstead, L. I.
Alind Radio Dist.
412 Fulton Ave.
Standard Parts Corp.
277 N. Franklin St.
- Ithaca
Stallman of Ithaca
127-31 S. Tioga St.
- Jamaica, L. I.
Audio Exchange
159-19 Hillside Ave.
Peerless Radio Distrib.
92-32 Merrick Rd.
- Long Island City
Adams Laboratories
47-37 Austell Pl.
- New York
Arrow Electronics
65 Cortlandt St.
Brocinger Electr. Lab.
1546 2nd Ave.
Electronic Workshop
351 Bleeker St.
Federated Purchaser
66-68 Day St.
Grand Central Radio
124 E. 44th St.
Harrison Radio Corp.
225 Greenwich St.
Harvey Radio Co., Inc.
103 W. 43rd St.
Heins & Bolet
68 Cortlandt St.
Hudson Radio
48 W. 48th St.
Leonard Radio, Inc.
69 Cortlandt St.
Midway Radio
60 W. 45th St.
Milo Radio & Elect.
200 Greenwich St.
Orfeo Music Studios
19 E. 48th St.
Paramount Radio
765 Third Ave.
Radio Wire Telev.
100 6th Ave.
Sonocraft Corp.
115 W. 45th St.
Sun Radio & Elect.
122-24 Duane St.
Terminal Radio Corp.
85 Cortlandt St.
Thalia Hi-Fi Audio
250 W. 95th St.
- Rochester
Craig Audio Lab.
12 Vine St.
- Schenectady
Electric City Radio
1566 State St.
Schwartz & Son
710-12 Broadway
- White Plains
West. Elect. Supply
420 Mamaroneck Ave.
- North Carolina**
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Freck Radio & Supply
38-40 Billmore Ave.
- Charlotte
Dixie Radio Supply
715 W. Morehead St.
Shaw Distributing Co.
205 W. 1st St.
Dalton Hege Radio
340 Brookstown Ave.
- Ohio**
Akron
Olson Radio Warehouse
73 E. Mill St.
- Cincinnati
Schuster Electric Co.
317-21 E. 8th St.
Steinberg's, Inc.
633 and 637 Walnut St.
United Radio, Inc.
1314 Vine St.
- Cleveland
Northern Ohio Labs.
2073 W. 85th St.
- Olson Radio Warehouse
2020 Euclid Ave.
Pioneer Radio Supply
2115 Prospect Ave.
Progress Radio Supply
415 Huron Rd.
Winteradio, Inc.
1468 W. 25th St.
- Columbus
Hughes-Peters, Inc.
111-17 E. Long St.
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Cincinnati
Thompson Radio Sup.
182 E. Long St.
- Dayton
Srecco, Inc.
314 Leo St.
- Elyria
EI-A-Co.
121 Lodi St.
- Toledo
H. & W. Auto Acc.
26 N. 11th St.
Warren Radio Co.
1320 Madison Ave.
Branches: Lima, Akron,
Peoria, Ill.
Fr. Wayne, Ind.
- Youngstown
Ross Radio Co.
325 W. Federal St.
- Zanesville
Thompson Radio Sup.
135 S. Sixth St.
- Oklahoma**
Oklahoma City
Electronic Supply
212 N. W. 10th St.
Radio Supply, Inc.
724 N. Hudson
- Tulsa
Radio, Inc.
1000 S. Main St.
- Oregon**
Medford
Verl G. Walker Co.
205 W. Jackson
- Portland
Central Distributors
1131 S. W. Washington
Northwest Radio Sup.
717 S. W. Ankeny St.
Portland Radio Supply
1300 W. Burnside St.
United Radio Supply
22 N. W. Ninth Ave.
Branch: Eugene
- Pennsylvania**
Bethlehem
The Audio Lab.
729 Delaware Ave.
Buss Radio Electric
59-63 E. Broad St.
- Erie
Duncombe Co.
1011 W. 8th St.
Warren Radio Co.
12th & State Sts.
- Philadelphia
Air-Tone Sound
1527 Chestnut St.
Almo Radio Co.
412 N. 6th St.
Consolidated Radio Co.
612 Arch St.
Herbach & Rademan
1204 Arch St.
Neuber, Herbert K.
1207 Race St.
Radio Electric Serv.
701 Arch St.
Branches: Philadelphia,
- Allentown, Easton, Pa.,
Camden, N. J.,
Wilmington, Del.
- Pittsburgh
Cameradio Co.
1121 Penn. Ave.
Tydings Co.
5800 Baum Blvd.
- Reading
Barbey Co., Inc.
55-57 Penn St.
- Scranton
Pursell, Fred P.
548-50 Wyoming Ave.
- Rhode Island**
Providence
Dandreta & Co.
129 Regent Ave.
Edwards Co., W. H.
94 Broadway
- South Carolina**
Columbia
Dixie Radio Supply
1715-17 Main St.
Branches: Greenville,
Charlotte, N. C.
- Tennessee**
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Radio Electric Supply
210 Cherokee St.
- Knoxville
Chemcity Radio & Elec.
12 S. Emory Park
Roden Electrical Supply
808 N. Central St.
- Memphis
Bluff City Distribut.
905 Union Ave.
Lavender Radio Supply
1012 Union Ave.
- Nashville
Braid Electric Co.
1100 Demonbreum St.
- Texas**
Abilene
R. & R. Electronic Co.
802 Walnut St.
- Austin
Hargis Co.
706 W. 6th St.
- Beaumont
Montague Radio Distr.
760 Laurel
- Corpus Christi
Wicks-Devilbiss Co.
516 S. Staple St.
- Dallas
Ra-Tel, Inc.
2409 Ross Ave.
Wilkinson Bros.
2406-08 Ross Ave.
- Fort Worth
Fr. Worth Radio Sup.
1201 Commerce St.
- Houston
Gulf Coast Elect.
1110 Winbern St.
Hall, Inc.
1306 Clay Ave.
Houston Radio Supply
1321 LaBranch St.
Sound Sales & Eng.
2005 LaBranch St.
- Lubbock
R. & R. Supply Co.
704-06 Main St.
- San Antonio
Straus-Frank Co.
301-07 S. Flores St.
Branches: Houston, Gal-
- veston, Corpus Christi,
Beaumont
- Waco
Hargis Company, Inc.
1305 Austin Ave.
- Wichita Falls
Mooney Radio Supply
1104 Grace St.
- Utah**
Salt Lake City
Standard Supply Co.
531 S. State St.
- Virginia**
Norfolk
Radio Supply Co.
711 Granby St.
Branch: Richmond
- Roanoke
Leonard Electr. Supply
131 Center Ave., N.W.
- Washington**
Bellingham
Waitkus Supply
110 Grand Ave.
- Everett
Pringle Rad. & Elect.
2516 Colby Ave.
- Seattle
General Radio Co.
100 Wall St.
Harper-Meggee, Inc.
960 Republican St.
Branches: Spokane,
Portland, Ore.
Radio Products Sales
1214 First Ave.
Radio TV & Appliances
510 Westlake Ave., N.
Seattle Radio Supply
2117 Second Ave.
Branches: Spokane,
Portland, Ore.
Western Electr. Supply
2609 First Ave.
Zobrist Co., Inc.
2121 Westlake Ave.
Branch: 1214 First Ave.
- Spokane
E. M. Johnson Co.
West 615 First Ave.
Northwest Electronics
N. 102 Monroe St.
- Tacoma
C. & G. Radio Supply
2502 Jefferson Ave.
- West Virginia**
Charleston
Charleston Elec. Sup.
914 Kanawha Bvd.
Chemcity Radio & Elec.
103 Clendenin St.
Hicks Radio Service
10 Virginia St., E.
Branch: Charleston
- Huntington
King & Irwin, Inc.
314-16 11th St.
- Parkersburg
Randle & Hornbrook
536-38 7th St.
- Wisconsin**
Green Bay
Northern Radio & TV
708 S. Broadway
- Madison
Satterfield Radio Sup.
326 W. Gorham St.
- Milwaukee
Electro-Pliance Distr.
2458 W. Lisbon St.

These suppliers will be glad to demonstrate the remarkable performance of Browning Tuners, and to assist you in planning a complete high-fidelity installation. For technical bulletins on Browning Tuners, write to

BROWNING LABORATORIES, Inc.

701 Main Street, Winchester, Massachusetts



VRONSKY and BABIN

great duo-pianists, have been acclaimed unsurpassed for sensitive, brilliant teamwork, for splendid mastery of each period's music, and for true piano legato. They *know* tone quality—let their testimonial for the Revere Tape Recorder speak for itself:

"In the preparatory work of performing artists it is impossible to overemphasize the importance of being able to be one's own listener and critic. The Revere Tape Recorder, like a perfect mirror, permits us to hear and study our performances in minute detail and becomes our most powerful ally in the struggle for artistic perfection."

Viktor Vronsky
Viktor Babin

Famous Artists Choose Revere Recorder

Great musical artists rely on the Revere Tape Recorder for rehearsing their performances—knowing it records with maximum fidelity... with the clean highs and clear lows of life itself. They hear their performances *exactly* as their audience will hear them! Why not follow their example and use the Revere Tape Recorder for *your own* musical advancement.

The New REVERE

"Balanced-Tone" TAPE RECORDER

A proud achievement of recording brilliance! To hear the new Revere "BALANCED-TONE" Tape Recorder is an unforgettable experience. Each delicate sound, every musical note, is reproduced with amazing depth of tone, breadth of range, and height of realism heretofore obtainable only with professional

broadcast equipment. Yet, it is extremely simple to operate. Note these outstanding features incorporated in the new Revere:

"Balanced-Tone" Control provides professional, high fidelity tonal quality.

Exclusive Index Counter permits instant location of any part of a recorded reel.

Automatic Key-Controls record, play, or stop recorder instantly.

High Speed Forward and Rewind Lever—no backlash or tearing of tape.

Add to these such important advantages as two full hours of recording on each reel, lightweight portability, magnificent styling, glamorous beauty, low price—and you'll agree the new Revere "BALANCED-TONE" Tape Recorder is in a class by itself. See it at your dealer now!



Revere TAPE RECORDER



FAITHFUL REPRODUCTION OF SOUND

REVERE CAMERA COMPANY - CHICAGO 16, ILLINOIS

- Model T-700—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case... \$225.00
- Model TR-800—Same as above with built-in radio... \$250.00
- Model T-10—Studio Model, Speed 7.50... \$235.00
- Model TR-20—Same with built-in Radio... \$260.00
- Model T-100—Standard, 1-hour play... \$169.50
- Model T-500—DeLuxe, 2-hour play... \$179.50

NOTED WITH INTEREST

Continued from page 10

outside dimensions of the battery-operated model were 7 $\frac{3}{8}$ by 4 $\frac{3}{8}$ by 2 $\frac{3}{4}$ ins. We can think of all sorts of wicked things to do with this, but we'll save these thoughts until we write up the Magnemite in a Tested in the Home report.

Magnecord boasted several innovations: a pull-out arrangement for the Magnecordette so that it could be used in its regular wood cabiner with 10 $\frac{1}{2}$ -in. reel adaptors without having to remove the cabinet doors . . . a one-case portable professional job, utilizing the basic Magnecord transport mechanism plus a lightweight amplifier and control section, all in one case . . . and, of course, the binaural Magnecords, which attracted much attention.

Tapesonic is a newish name in the tape recording field. It's in the \$300 class and has called forth many favorable comments. Production rate is still low, distribution limited; we'll know more about these recorders as soon as one is available for a Tested in the Home write-up.

Bert Berlant continued to interest the professionals with his Network Concertone, a rack-panel job that is indeed neat . . . Ampex's binaural demonstration was another attention-getter.

Brook Electronic had a doubly startling exhibit. First, the volume was down to a comfortable level; we were able to have a nice talk with Linc Walsh without shouting. And second, the equipment was a shock! After so many years (Brook is a pioneer in the hi-fi field) of thinking "it's as good as ever because it's the same as ever" we found that the long-rumored redesign of the front end was an accomplished fact. This is real news . . . and a complete story is in the making (i.e., Brook is sending us the new 30-watter for examination).

Speaking of being able to speak without shouting, Measurements Corp. caught a steady crowd of visitors because of its sign: "Silence — come in and rest your ears".

Meandering again . . . Collaro has a nice line of changers . . . so does Thorens, a Swiss product with a direct-drive turntable . . . Tape-Master is adding a professional model to its line . . . heard outside the Bell Amplifier exhibit room (voiced by a weary wife): "Is this the same as Bell Telephone?" . . . heard at one specific point in a long corridor (voiced by a loudspeaker several doors down): "Whump! Whump! Whump!" . . . Riveredge, with a roomful of attractive cabinets, should remember that the sound is as important as the looks, and turn down those screeching highs . . . Fairchild made our face turn fiery red: having reported in our November-December issue that there was nothing new about their cartridges, they promptly announced a line of redesigned and improved cartridges at the Fair and (oof! this hurts!) right in the advertising pages of the same issue of HIGH-FIDELITY!! Our left hand knoweth not what our right hand doeth! . . . What's this? Sound as we would enjoy it in our own home? A big exhibit room, a minimum of equipment (Revere tape recorder, a hidden amplifier, and a relatively small cabinet housing two Barker 12-in. speakers)? Noth-

Continued on page 112

Capture the Missing Music



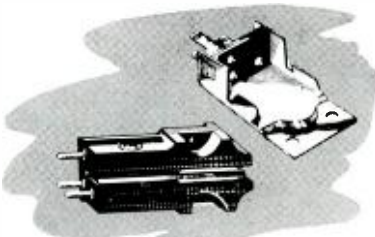
IN YOUR PHONOGRAPH RECORDS

WITH A

PFAN-TONE

Strain-Sensitive
Pickup

Discover the hidden wealth of music in your records—untapped by standard phonograph pickup equipment. Let the amazing new Strain-Sensitive PFAN-TONE Pickup bring out the best in your records—old or new. The PFAN-TONE'S strain sensitive action picks up ALL the music engraved on your records . . . reproduces in true beauty all the tonal shadings.



PFAN-TONE PICKUP KIT contains: Cartridges for all standard and micro groove records, quick change cartridge holder with complete wiring, 1 PPRS preamplifier for regular AC-DC outlet. Ask your radio supply man or write today for **FREE INFORMATION**. (Mention name of present changer.)

Now ready—Genuine Pfanstiehl Replacement Needles for all popular cartridges. Remember, no needle is permanent. When replacement is indicated, ask for a Pfanstiehl Replacement Needle tipped with Patented M47B Alloy.

✓ **Operates On New Principle**—Modulates current from preamplifier—makes faithful electrical image of the music. No other pickup operates this exclusive, improved way.

✓ **Prolongs Record Life**—tracks well, operates at low pressure to insure reduced record and needle wear.

✓ **Free From Hummm**—No coils to pick up induced current from turntable motor.

✓ **Easy to Install**—No soldering necessary. Packed in handy kit form, complete with easy-to-follow instructions.



PFAN-WOOD TONEARM

• If you own a single play, professional turntable here's the tonearm for you. Truly functional, the PFAN-WOOD Tonearm is made of wood with free moving roller joints. Adjustable for pressure, tracking angle, height . . . tracks beautifully at low pressures . . . free from interfering resonances. ask for **FREE INFORMATION**.

Pfanstiehl

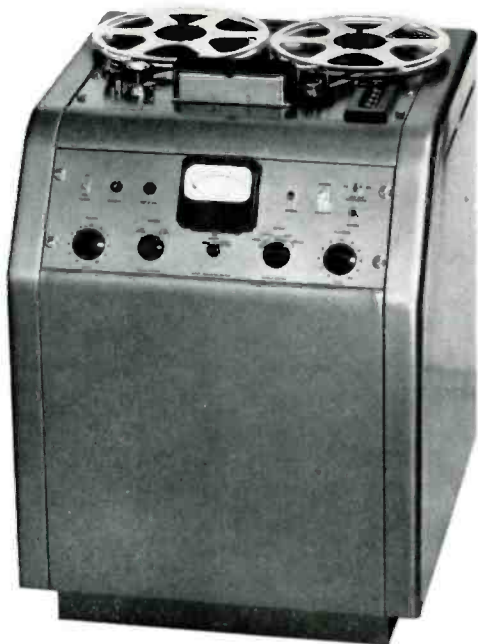
CHEMICAL COMPANY

110 Lake View Avenue Waukegan, Illinois



GREAT SYMPHONIES BECOME GREATER
by listening to AMPEX

Yet this, the finest of all recording methods, is within reach of your school, orchestra or conservatory.



*If you plan for tomorrow,
buy an AMPEX today*

Used by many of the nation's leading symphony orchestras and great musicians, AMPEX tape recordings allow rehearsing performers to hear an immediate playback — to note the interplay and balance between their instruments — to hear the errors that need correcting — and finally to hear and recognize their own best performance.

Magnetic tape is the first recording medium to be practical for music education. You can clip and save a minute of practice recording; you can save an entire performance. Or for practice and rehearsals, one tape can be erased and reused hundreds of times; it costs nothing to reuse the tape.

* Perfect fidelity is possible — but like tone it is achieved only on a fine instrument. For the conservatory or school, an AMPEX can record and reveal every gradation of improvement as a pupil develops firmness and tone — or as a band, orchestra or choir attains unity and brilliance. The utter realism of the sound is its inspiring quality and its value.

* Perfect fidelity — AMPEX reproduces sound perfectly within the perceptive range of the human ear.

For further information, write Dept. H

AMPEX

MAGNETIC RECORDERS

AMPEX ELECTRIC CORPORATION • 934 CHARTER STREET • REDWOOD CITY, CALIFORNIA

Readers' Forum

SIR:

Somebody *did* think of it before!

John M. Conly's review of the speaker (Tannoy) on Page 119 of the November-December issue of HIGH-FIDELITY seems to imply that the "bore fire" articulated cone horn is new. For the sake of the record, Jensen introduced this design in 1945 in the HNP-50 Coaxial, later followed by the HNP-51. While both of these speakers have been discontinued, the same principle is now advantageously employed in our G-610 Triaxial three-way loudspeaker; here the curvilinear 15-inch woofer cone forms the final section of the mid-channel horn and because of its large mouth area permits a first crossover at 600 cycles, thus limiting the woofer contribution to the lowest possible frequency range to insure pure piston action. I might add that U. S. patent 1,992,300 covers this construction.

It would be appreciated if you would publish this letter to set the record straight.

Ralph P. Glover

Product Manager

Jensen Manufacturing Company
Chicago, Illinois

The record is now straight. Amen.

SIR:

I've enjoyed the magazine and look forward to a continuance of that enjoyment but, more important than just simple enjoyment, I've come to depend upon it for its record reviews. You see, out here on the wide prairie, we don't have the opportunity of listening to several recordings of a particular composition as have our cousins in the populous East. Out here, you "takes what you git" in the store. Next best is to order from eastern music houses on the basis of the various catalogues, advertisements, etc. Now, that is a hazardous way to buy recordings, believe me. It appears that all recording companies hire the same ad copy writers, as they all use the same superlatives freely — "finest" "most brilliant" "clearest" "most natural" "sensational" "quietest" and a raft of other flowery phrases . . . very loosely used, believe me. Now, you come along with a very dependable review of many choices, so that we may now go to the little store and ask them to order a specific recording with assurance that it will turn out satisfactory.

As you invite suggestions, perhaps the one following is not out of order, in view of the value I place upon your review section:

I would like to see you have the review section perforated as well as colored, so that one may compile a reference note-book. This, of course, calls for an index. The perforation is necessary for neatness and also so as not to ruin the magazine itself. The index is apparent, that is, the need of an index is apparent.

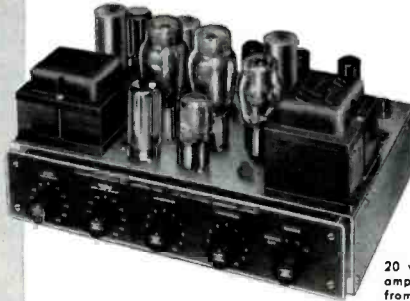
I wish for you a long and successful publication of your magazines, and here's to an expanded record review section, and thanks for the reviews already published. You may be interested in knowing that those reviews

Continued on page 18

THERE IS A

Difference

type 210-B



20 watt amplifiers from \$117.50

For the SATURDAY REVIEW HOME BOOK OF RECORDED MUSIC AND SOUND REPRODUCTION, critic C. G. BURKE tested the leading equipment and rated the H. H. SCOTT 214-A amplifier FIRST CHOICE of all amplifiers, the H. H. SCOTT 210-B FIRST CHOICE, single-chassis amplifiers.

H. H. SCOTT
amplifiers
AGAIN rated BEST

The Author of HIGH FIDELITY SIMPLIFIED, expert HAROLD WEILER says "The finest amplifier on the market today in the author's opinion, is the H. H. Scott 214-A."



type 214-A

Just why are the 210-B and 214-A amplifiers recognized as standards for comparison in the field? Simply because H. H. SCOTT amplifiers give you the best music under all conditions, not just ideal ones. In bringing you musical enjoyment, your music-playing system must contend with a variety of record conditions and characteristics, speaker responses, room acoustics, listener preferences, and so on. Adjusting for these is simple with the unique control and compensating features found only in H. H. SCOTT amplifiers.

Write us today for FREE booklet HF 153, complete specifications, and the name of your nearest distributor.

HSH

HERMON
HOSMER

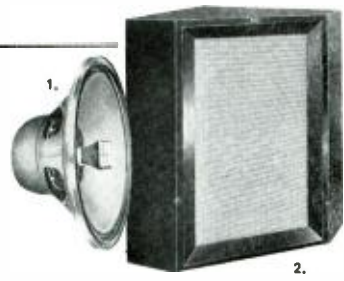
SCOTT, INC.

"PACKAGED ENGINEERING"

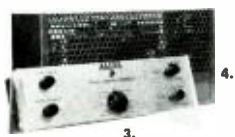
385 PUTNAM AVE. • CAMBRIDGE 39, MASS.



For those interested solely in the finest possible reproduction of music from recordings this Altec system is beyond compare. The beautiful chairside control unit has a record crossover switch, fully variable bass and treble rise and droop controls and a switch for the selection of radio, tape or other sound sources. The 20 watt amplifier has less than 2% harmonic distortion and is completely controlled from the chairside unit. The famous Altec "duplex" completes the system. These "duplex" speakers are the finest in the world and are guaranteed to reproduce all of the tones from 30 to 22,000 cycles when mounted in the handsome Altec 606 cabinet. If you want the finest record reproduction you want this wonderful Altec system designed just for records.



1. "Duplex" loudspeaker
2. 606 corner cabinet
3. A-433A control unit
4. A-333A amplifier



See and HEAR the complete Altec "home music system" at your nearest high fidelity studio.

9356 SANTA MONICA BOULEVARD, BEVERLY HILLS, CALIF. • 161 SIXTH AVENUE, NEW YORK 13, NEW YORK

READERS' FORUM

Continued from page 17

have been the basis of many of my friends' choice in buying records . . . and I mean many.

John F. Senick

Billings, Montana

There has been much intra-office debate, leading as yet to no decision, on ways and means to make the record pages most useful for reference. Additional suggestions will be welcome.

SIR:

May I say that I have read almost completely the latest issue and am happy to find that many of the articles are written in such manner that almost all the material can be absorbed. This I regard as a major accomplishment . . . Keep up the good work! I regard HIGH-FIDELITY as the major force in this country today presenting the benefits of hi-fi reproduction to all the people.

In another vein: would you please request advertisers to quote prices? Also encourage distributors to suggest more combinations of equipment?

Graham P. Callum

Philadelphia, Pa.

SIR:

May I make a suggestion? Why not publish the writer's full mailing address in your *Reader's Forum* column, rather than just the name of the town and state?

By way of illustration, in the last issue, Howard Schroeder of "Wichita, Kansas" asked how he could get his old Edison records re-recorded on tape. I take it he wanted an answer, but a letter to him at "Wichita, Kansas" was returned marked "Insufficient Address". I can record Mr. Schroeder's records for him on tape, using an electronic reproducer of the crystal type. You will recall that the Edison people never did make an electronic reproducer for these records, and none of the pick-ups made for the other type of records will reproduce these Edison records. The reproduction of these records through the old Edison acoustic reproducer and the recording of them on tape by use of a microphone is not at all satisfactory. My entire set-up is therefore a creation of my own efforts. If anyone has created similar facilities, I would like very much to hear from him.

Now for the question you asked: "Who has figured a successful way to play back the old cylindrical 'disk'? First, let's call it a cylindrical 'record'. Second, I feel very confident that I can electronically reproduce and re-record the cylindrical record, but before I can make any 'brash' statement I must have one of these cylinders to 'try'. I have been unable to find one anywhere. Can you, or any reader, find even one of these records for me? If the 'try' is successful, I'll furnish a free tape recording and return the record to the one who gets it for me.

Donald F. Sampson

Central City, Nebraska
(No other address needed.)

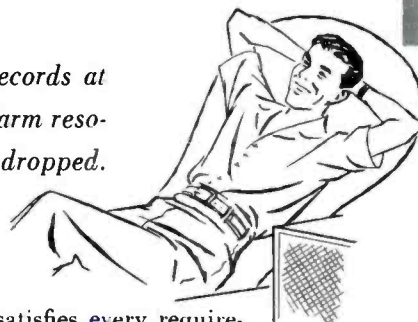
Continued on page 21

**Here is the first basic advance
in tone arm design in
many decades!**



The GRAY "Viscous-Damped" 108-B Tone Arm

Gives you perfect contact and tracking on all records at lowest stylus pressure—virtually eliminates tone arm resonances—cannot damage record if accidentally dropped.



If your record collection includes old favorites, with grooves so worn that the stylus jumps or skids—or if your equipment is subject to floor vibrations that can cause groove-jumping—you'll welcome the new Gray 108-B. Its "viscous-damped" design provides perfect tracking, as well as eliminating any possibility of record damage if the arm is accidentally dropped.

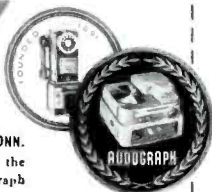
The 108-B satisfies every requirement of high fidelity reproduction.

A plug-in feature permits instant change from 78-rpm to 33 $\frac{1}{3}$ -rpm or 45-rpm, with automatic adjustment to the correct stylus pressure. See and try this "viscous-damped" arm soon—treat your valuable records to the kind of tone arm they deserve!

GRAY

RESEARCH

AND DEVELOPMENT CO., INC., 598 HILLIARD STREET, MANCHESTER, CONN.
Division of The GRAY MANUFACTURING COMPANY—Originators of the
Gray Telephone Pay Station and the Gray Audograph and PhonAudograph



Gray Research & Development Co., Inc.
598 Hilliard Street, Manchester, Conn.

Please send me your Bulletin RE-1 on the new Gray
"Viscous-Damped" 108-B Tone Arm.

NAME _____

ADDRESS _____

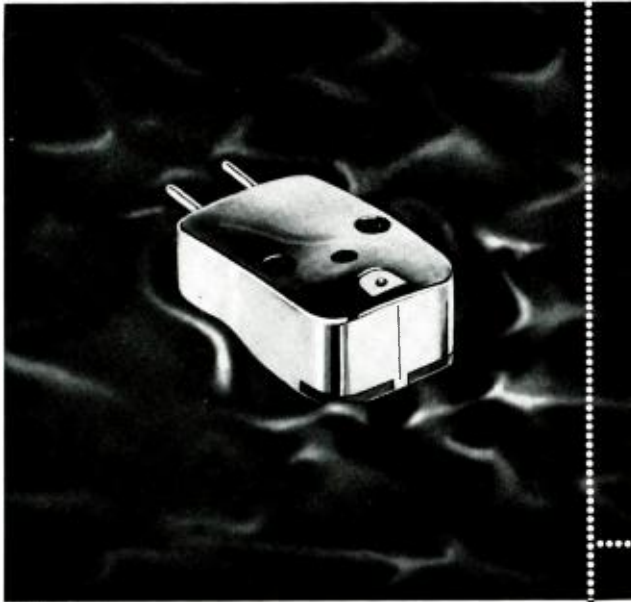
CITY _____

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NOW . . .

the 215 series CARTRIDGES

by Fairchild



with
**HIGH
COMPLIANCE**
the all important factor

**But how will this pickup
sound better to you . . . ?**

- You will hear *HIGH VOLUME PIANO CHORDS* with a clear character never before experienced. Extreme low mass of moving assembly, high compliance and unique damping are the reasons.
- You will wonder what happened to "NEEDLE TALK".
- You will hear *LOW FREQUENCIES* you did not know existed on some of your choice records.
- You will notice the absence of bass concentration at one frequency caused by arm resonance, since high compliance precludes arm excitation.
- You will hear lower apparent *SURFACE NOISE* because of the smooth linearity of its extended range.
- And you will experience a new freedom from *LISTENING FATIGUE* obviating your desire to attenuate the higher frequencies. This important factor results from the complete elimination of tracking distortion at the most severe commercial levels of modulation.

COMPLIANCE :

1. Reduces Record Wear
2. Reduces Stylus Wear
3. Reduces 'Needle Talk'
4. Reduces Record Hiss
5. Reduces Arm Resonance
6. Improves Low Frequencies
7. And above all, eliminates Tracking Distortion

The 215 series Fairchild pickup cartridge is the result of recent extensive re-engineering of the 200 series units to further improve performance and insure uniformity of production. They are now available.

The Fairchild pickup cartridge is of the MOVING COIL design, the only true linear transducer.

Every Fairchild cartridge is equipped with the finest diamond stylus. No other material is acceptable.

The Fairchild cartridge, conforming to standard dimensions, can be used to replace any modern pickup you are now using.

215B 2.5 mil stylus tip	\$42.50
215C 3.0 mil stylus tip	42.50
215A 1.0 mil LP stylus	47.50
216A for Vertical Transcriptions	50.00

VISIT THE SOUND DEPARTMENT OF YOUR RADIO PARTS DEALER, OR WRITE US DIRECT.

FAIRCHILD RECORDING EQUIPMENT

154TH STREET & SEVENTH AVENUE, WHITESTONE, NEW YORK

FR134R

READERS' FORUM

Continued from page 18

SIR:

Congratulations on your advance to a bi-monthly publication. As the field looks now, it will be but a short time until you feel the rightful need of a monthly release. I know that this thought probably puts another gray hair on your head, but to your readers, it would be nice to get a new issue every week. Also, this move makes subscribers like me, who bought three year tickets initially, feel very smug, in that we saw enough need for a magazine of its type not to worry about how long it would continue publication.

To take the soap box again, as you have invited your readers, I would like to raise a hue and cry for all record manufacturers to include data on the jacket concerning the proper equalization. After one has been able to benefit from the application of a variable equalizer properly set, he becomes a fanatic on the subject, preaching equalization to his hi-fi friends. That there is certainly a difference noticeable when a recording is played on various curves is not to be denied. The difference on some recordings is small, to be sure, but there is a certain psychological satisfaction in knowing that your reproducing equipment is complementing that of the record manufacturer.

Orchids should go to those manufacturers who have taken the lead in this, notably Mercury on their Olympian series, who devote a very interesting section of the notes to the technical data surrounding the recording.

Since it is like pulling teeth to get equalization data from some manufacturers, I would suggest a campaign, led logically enough by your fine magazine, to get all manufacturers to include this data on the jacket of every new record released, and to make available data on the previously issued items, possibly by a simple notation after the listing in their catalogue.

Karl C. Thomas

R-6 Box 565
Lancaster, Pa.

The campaign mentioned already has begun. Some results appear in our record pages this issue. Incidentally, Westminster indicates proper playback curves on its record-sleeves, and Urania and Vanguard intend to do so soon.

SIR:

Unfortunately the average record shop or record department is in no position to supply the record needs of the true hi-fi bug. The help in the usual shop is simply not interested in catering to the wants of the people who ride this hobby horse . . .

So — it seems that the selective buyer of high quality recordings must seek out the specialist shop in his neighborhood or at least in his metropolitan area and become acquainted with the people there who can provide good listening rooms for sampling, good advice on recording quality, good supplies of fine records and a corresponding interest in hi-fi sound.

This done he will be able to obtain first quality disks and his shopping for them

Continued on page 23

EVERYBODY'S TALKING ABOUT NEWCOMB'S "AUDI-BALANCE"

PATENT APPLIED FOR

"The greatest amplifier improvement in recent years" . . . A godsend to both owner and service man." . . . "It used to take me hours to do what Audi-balance does in seconds." . . . "Does even better than I've been able to do with meters, this balances tubes dynamically." . . . "The problem has plagued us for years, it is now possible to keep perfect balance in output tubes consistently for lowest distortion." . . . "Audi-balance is the perfect solution."

Just one of the features that make the brand new Classic amplifiers by Newcomb so exciting. Write for catalog of 8 completely new home music amplifiers priced from \$39.50 to \$269.50 audiophile net.

The Classic 25

For the sound thrill of a lifetime this superb new 25 watt custom amplifier has every practical operational feature electronic engineering can offer you. Even more important is the incomparable listening pleasure it provides.



The Classic 15

This outstanding 15 watt amplifier is unique in luxury features and technical perfection at a surprisingly moderate cost. Its smartly designed remote control unit is a superlative piece of engineering, beautifully finished in brushed brass.



Substantial Installation Savings

Savings of as much as, or more than, the entire cost of these fine amplifiers are being reported by enthusiastic purchasers. This is due to their unique design which removes the usual necessity of a remote control being near the amplifier, tuner and changer. These items can now be installed in a hall closet or any similar out of the way location leaving only the beautiful remote control and

the speaker, with no messy confusion of wires, in the living room. No accessories connect directly to the remote control. All inputs connect only to the main amplifier. The savings in cabinetry and of installation labor are obvious and very real to those who take advantage of this new complete remote control design.

NEWCOMB

DEPT. W 6824 LEXINGTON AVENUE, HOLLYWOOD 38, CALIF.

15 years of quality leadership



Write for Catalog

Bring recordings
to life with

Audio Magic

BELL Hi-Fidelity Amplifiers



There's magic in the way Bell Radio-Phono High-Fidelity Amplifiers put the breath of life into reproduced music . . . it's the magic of electronic skill that went into their design, of quality workmanship that went into their making. Any of these models, installed in your custom system or console, will deliver sound whose clarity of tone and freedom from distortion will amaze and thrill you. Most magical of all is Model 2145-A, with remote control for armchair selection of phono or AM-FM radio and full control of tone and volume, from as far as 25 feet or more away. In these amplifiers, you are assured of the versatility and fine performance you want in your home audio system. Write for free, detailed information.

Choice of Models—One Quality . . . The Best!



Model 2122-B

Bell's low-priced model is packed with features usually found only in more costly units. Inputs for radio, crystal pickup, and two magnetic pickups are selected by three-position switch. Base, treble, and volume controls are separate. Frequency response plus or minus $\frac{3}{4}$ db, 30 to 15,000 cycles. Ten watt output at 3%, with peak of 15 watts.



Model 2200

With a power output of 20 watts at less than .3% distortion, and a peak of 35 watts, this medium-priced model exhibits superlative quality. Frequency response plus or minus $\frac{1}{2}$ db, 20 to 20,000 cycles. Seven inputs, including microphone. Advanced compensating features and record equalization switch (all types) assure perfect performance.



Model 2145-A

Attractive remote control unit gives armchair selection of phono (with equalization) or AM-FM radio and full control of tone and volume. Amplifier delivers 10 watts at less than .2%, with a peak of 30 watts. Frequency response plus or minus $\frac{1}{4}$ db, 20 to 30,000 cycles. All triode tubes and 100% negative feedback give top performance.



BELL SOUND SYSTEMS, Inc.

555-57 Marion Road, Columbus 7, Ohio

Export Office: 401 Broadway, New York 13, N. Y. Cable Address: UNIONTEX

READERS' FORUM

Continued from page 21

will be a pleasure. Lots of well-informed and helpful record shops exist. Let each selective buyer seek out that one best able to serve him.

The factory-wrapped or sealed record idea is not generally practical nor would it solve the problem even if it were, for the factory ships a great many defective records and if they sealed them up, defects would go undiscovered until the buyer got home. The audible defects in by far the great majority of cases are visible ones. A visual examination is usually sufficient and spot playing of sections will clear up any doubts. The record shop serving hi-fi enthusiasts should have good examination facilities and of course, superior equipment for sampling so that the buyer has every opportunity to get first quality disks to take home in exchange for his hard-earned money.

And — once such a record shop is found the customer might do well to heed some of the friendly counsel of the people there, for there is a good chance that a great many really excellent records can be pointed out which for lack of space or some other valid reason have not been reviewed in any of the record critics' columns. This happens with regularity. Ask any of the record manufacturers.

Above all, may a last word of caution be put down, that hi-fi enthusiasts not forget that the principal objective in the ceaseless and sometimes frantic and frustrating search for fidelity is GOOD MUSIC in the home, not sound for its own sake but music that can inspire, relax, rouse and ennoble the listener. This wonderful result can be and sometimes is lost sight of by over-impetuous neophytes in the bright new world of hi-fi. The result is that these unfortunate ones proceed by the shortest possible means to engineer themselves out of musical enjoyment and into the cold world of pure sound.

Let any so inclined take heed. There is very little comfort or beauty in a sweep frequency test record!

Leo Kepler

Rhapsody Record Shop
Hollywood, California

SIR:

Your correspondent, Howard Schroeder of Wichita, Kansas, can get a pickup specially made for Edison Diamond Discs from the Record Collector Shop, 61 Fore Street, Ipswich, Suffolk, England, for \$9.00 post-free. It is good for 0.5 volts at 1,000 cycles.

As for sealed records, Foyle's Music Co., Ltd., 119 Charing Cross Road, London, were applying their "Foyle-o-Seal" twenty-five years ago to certify to the customer that he was getting factory-new, unplayed disks.

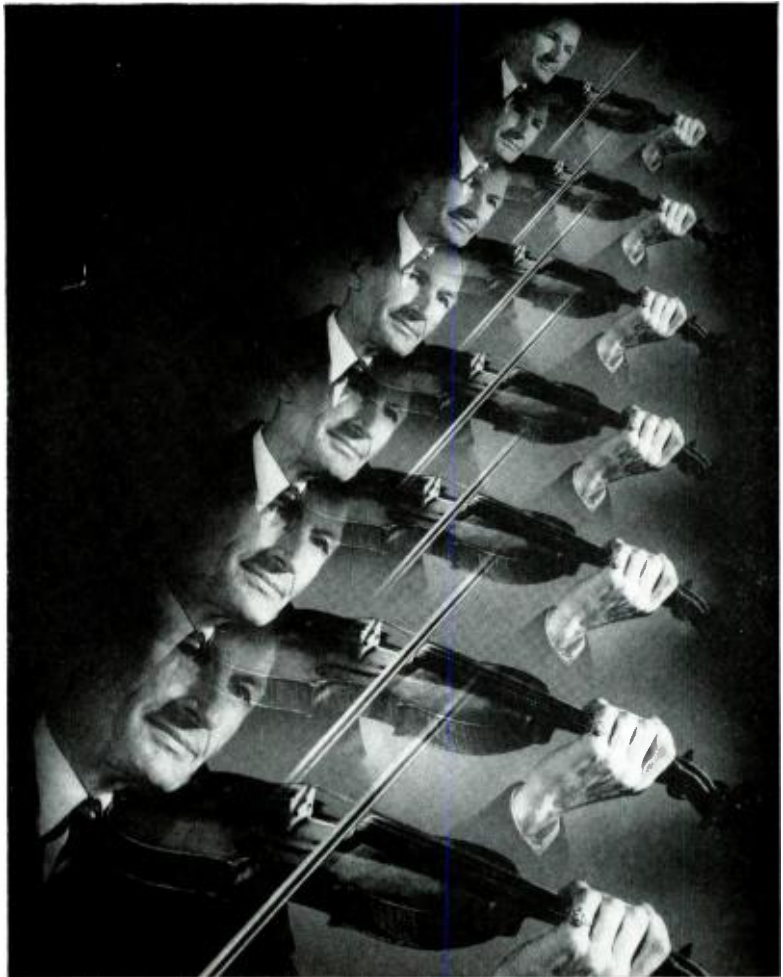
I was in Paris three weeks ago and noted that at the record shop of Paul J. Plaix, 48 rue St. Placide, the Ducretet-Thompson (formerly Selmer) records were enclosed in sealed sleeves.

Albert J. Franck

International Records Agency
Richmond Hill, New York

It may be of interest that Concert Hall

Continued on page 25



Ewing Galloway

for faithful reproduction—

Whether you prefer disk or magnetic recordings for your high fidelity system, your choice of phonograph needles, recording tape, or recording wire, is important . . . As important to you as the essential components in your system . . . That's why so many high fidelity fans prefer Fidelitone—products manufactured to precise standards of *performance* as well as design.

Fidelitone Phonograph Needles and Styli are available at your record shop, in diamond, jewel and osmium alloy tips. Also Fidelitone Recording Tape and Wire, with ultra-low surface noise factors, in Standard Time Lengths.

PERMO, Incorporated, Chicago 26.

Fidelitone

NEEDLES • TAPE • WIRE

Everybody's Talking-

about the
sensational new
1953
Hi-Fidelity

PILOTUNER

FM-AM TUNER

MODEL AF-821A

Behind this brilliant new Tuner stands Pilot's 33-year-old, world-wide reputation for producing the most advanced communications instruments that science has yet developed. Once enjoyed only by a select circle of engineers "in-the-know" . . . Pilot sensitivity, selectivity, stability — are now yours, in this incomparable new PILOTUNER. Not better tuner can be made at any price . . . yet the Pilotuner is modest in cost, at **\$99.95**

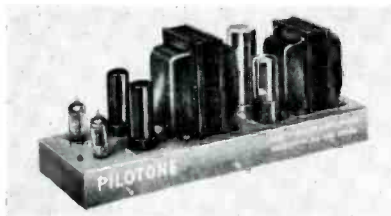


Built by
PILOT RADIO CORP.
the name that has been a
by-word for the greatest in
precision communications
equipment since 1919.



PILOTONE Amplifier Model AA-901

Designed for high fidelity audio reproduction from phonograph, AM or FM radio, television or microphone input. Full Williamson circuit. A supreme amplifier with traditional Pilot quality. Priced at **\$99.50**



PILOTONE Amplifier Model AA-902

A compact, medium price, high fidelity unit for use where cabinet or other mounting space is limited. Can be operated with PILOTUNER model AF-821 and similar tuners for FM-AM radio, television or phonograph reproduction . . . **\$42.50**

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READERS' FORUM

Continued from page 23

Society now has taken to enclosing its records in plastic envelopes before inserting them in cardboard jackets. The results seem to justify the protection.

SIR:

As a one-time jazz enthusiast (I still enjoy the stuff as extra-curricular listening), the past few years have given me cause to wonder when jazz fans would wake up and stop accepting inferior recordings of their idols. Jazz's past, fidelity-wise, is not good. It has been filled with a lifeless Duke Ellington Orchestra (when the band lived and breathed fire in person) due to Victor's pop recording practices . . . a Louis Armstrong none of whose recordings have given the slightest idea of the genius of his horn and his voice . . . a garbled sound peculiar to Liederkrantz Hall completely negating much of the verve and excitement of Woody Herman's Herd (though some excellent Benny Goodman and more excellent Count Basie records were made in Liederkrantz by the one man who knew the hall and how to use it, Morty Palitz) . . . the indistinct lost-in-the-shuffle sound of the exciting performances by Norman Granz for Mercury . . . and many countless other sins committed by recording companies against jazz.

For a while, Capitol's echo-chamber work seemed an improvement, but when London showed that jazz could be hi-fi'd (via some Ted Heath recordings and George Shearing Trio sides) the artificiality of the Kenton sound on Capitol began to pall on those who had heard Stan in the flesh. Even Kenton himself, in *Downbeat* magazine, admitted the superiority of European recordings and hinted at what has now become an established truth . . . that the echo chamber is the easy way to IMITATE liveness.

Now RCA Victor has come out with several recordings by the Finegan-Sauter Orchestra which are commercially salable, musically palatable, and a new Hi in Fi for jazz. I have annoyed my wife no end by playing the Finegan-Sauter recording of *Doodletown Fifers* (Victor 47-4866) over and over and over, ad inf., merely for the pleasure of actually hearing, and being able to distinguish, the tuba part . . . this added to the fact the tubaist himself is something of a phenomenon, playing runs on this difficult instrument.

Now, Stan Kenton, a true progressive has taken the ball and recorded four sides called *Prologue*. If the one excerpt I heard, over TV, is any indication, it is something to look into. I have reason to believe it was recorded in Chicago at Bill Putnam's Universal Recording Studios. If so, it is all the more remarkable, as Putnam is one of the chief purveyors of "juke box sound", leaning heavily on artificial reverberation (both echo chamber and gimmicked tape style) in the past.

Perhaps the day has come when jazzmen, like classical collectors, will DEMAND a true live sound and NOT AN ARTIFICIAL REVERBERATIVE IMITATION. This should serve to answer the executive who was reported in *Downbeat* as telling George Shearing that the juke box sound is necessary

Continued from page 98

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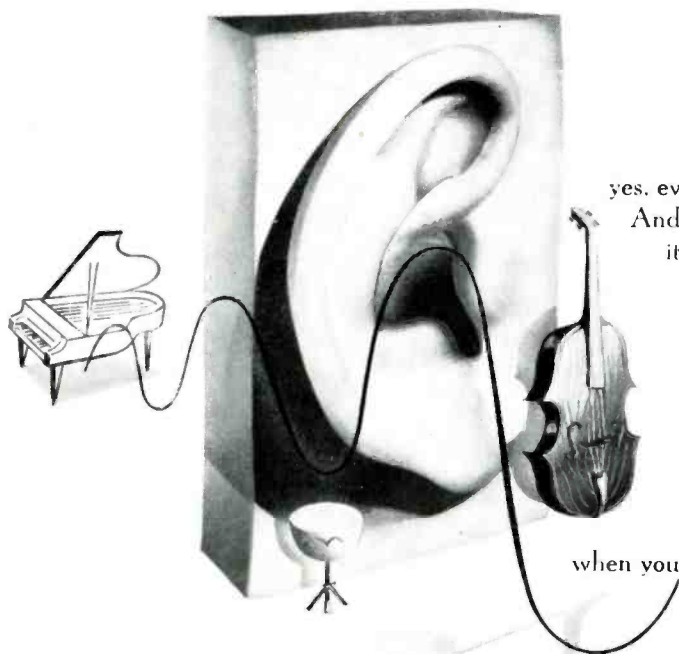


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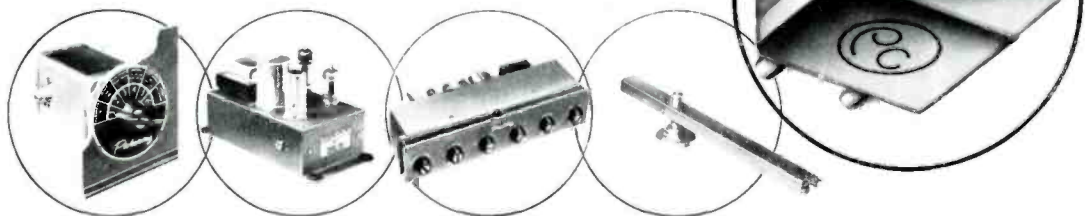
... it comes to you
in the subtle shading of a piano ...
in the clean brilliance of violins,
the purity of a flute. Your ear detects
the sweet mellowness of cellos,
the roundness of a clarinet ...
yes, even the iridescence of clashing cymbals.
And, as the symphony swells to crescendo,
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Recording Nature's Musicians

OR

The Trees are Full of Tweeters

By EDWARD TATNALL CANBY

When it became obvious that Cornell University's bird-song recording project was worth writing about, it also became obvious that the man to write about it was the well known record reviewer of Harper's Magazine and Audio Engineering, since Mr. Canby is, if not exactly a bird-watcher himself, at least a watcher of bird-watchers. Very little, you will agree, has escaped his hawklike eye.

SOME OF Albert R. Brand's associates thought he was clairvoyant. A very successful stockbroker, and still young, Brand suddenly sold his seat on the New York Stock Exchange at the peak of the 1929 boom market — thus missing, by a scant few weeks, the great crash. Actually, Brand's well-timed move had less to do with any extrasensory premonition of doom than with the fact that his best friends wore feathers. Brand was a bird lover.

Having made all the money he needed, he simply quit Wall Street, made his way uptown to the American Museum of Natural History and offered his services and wherewithal to Frank M. Chapman, dean of U. S. bird men. Chapman was a little baffled. He had never had a rich young stockbroker to dispose of before. Finally, with commendable generosity, he passed Brand on to Cornell University, where bird-study already had established itself as a specialty.

Cornell happily absorbed Brand's energies and contributions. Brand is now dead, but the work has continued to grow vigorously. For bird-loving laymen, it has yielded a stunning series of bird song recordings, produced by Cornell University Press under the label of the Albert R. Brand Bird Song Foundation. For ornithological science, it has amassed, on tape, disks and film, literally uncounted hours of bird songs and kindred woods noises and many, many photographs.

Actually, the Brand Foundation today is a nebulous entity; it amounts, in effect, to a memorial tag attached to some of the work of the Cornell Ornithology Laboratory, but it has kept an emphasis on bird songs. The



Dr. Kellogg listens as Dr. Allen scans sky with parabolic mike.

Number One and Two men at the Laboratory are Prof. A. A. Allen, celebrated bird photographer, and Prof. P. P. Kellogg, who is a trained audio engineer.

These two men have travelled untold thousands of miles, with truckloads of recording and camera equipment, to record the elusive singing bird in his home territory.

Bird hunting by microphone is only slightly younger than the mike itself, but the advent of magnetic tape and the noiseless plastic record have given it new impetus. Recording in the field has been simplified enormously. And new, scratchless, high-fidelity bird-song records are a pleasure in the listening even for the non-enthusiast who hardly knows a crow from a robin.

It was in the very early 1930's that electrical recording of the actual sounds of birds was first tried out — by a motion picture company whose entire interest was in publicizing its sound film equipment. According to Prof. Allen, writing in the *National Geographic* (June, 1937), the sound crew labored with Hollywood persistence for two weeks — chasing birds which most unoblingly flew away as soon as the ponderous film equipment was

wheeled into place. Then they wisely sought professional aid at Cornell's Laboratory of Ornithology, where they were told how a real bird man finds his bird.

The film went on to success, but the movie moguls were abysmally uninterested in the project that immediately occurred to the Cornell men — to make actual records of the birds of America, so that not only the experts, but every housewife, poet, sound-effects man or backdoor bird watcher could turn to them as readily as to a bird atlas. Other backers were at hand, however, and early in 1935 the first grand project was under way, to record the voices of certain rare birds faced with total extinction: the ivory-billed woodpecker, the trumpeter swan and others. This finally took shape as a 15,000 mile-truck-trek. During it, the equipment was seldom idle, for every stopover en route to the haunts of the rare species yielded a chance to record some of their commoner kin. Still more were searched out later as the scope of the collection widened. Since then, Professors Allen and Kellogg and their assistants have been in the field almost constantly, weaving tortuous itineraries to catch the birds where and when they could be caught, from the Florida swamps to the summit of Massachusetts's Mount Greylock and the wild lakes of Idaho.

Spring — where there is a spring — is the principal breeding and singing time for birds and it is then that the full chorus of bird music can be heard; after the end of July, in the temperate zones, audible bird sounds are much fewer. In tropical and semi-tropical areas there are songs at all seasons. Hence the Cornell roving expeditions have often wintered in the deep South, moving North with the spring to catch the birds at the top of the season. The hours for best recording are those unpleasant ones that every bird watcher knows, the blackness of earliest morning and the hushed hours of dawn. The secondary evening singing time is too often spoiled for recording by sounds of civilization: car horns, sputtering tractors, chickens, dogs, cows, and chattering *Homo sapiens*.

A good job of bird recording is a feat to command

In days of yore, the Cornell bird-song truck looked like this, laden with massive disk-cutting gear. Tape makes things easier.



Later this overcooperative ouzel got off the mike, sang into it.

A. A. ALLEN

respect. Fixing upon the bird's "territories" or singing places, the right time of the year, and of the day, the best type of weather, and all the rest, calls for expert knowledge. A good field man thinks nothing of spotting a tiny bird, inches long and constantly on the wing, in a forest area of dozens of square miles. Knowing the bird's habits, the expert can, so to speak, anticipate his schedule and be right there to meet him at the chosen spot — with perhaps a ton or so of equipment in a sound truck, or a mile of electric cable attached to a microphone.

Once the bird is "on location", and the sound equipment in place, luck becomes the main factor. A fumble by the operator may frighten the quarry away or stop his song in mid-cadence. Or there may be wind, or rain. Even a slight rustle of leaves in a breeze can ruin a recording, and raindrops near a sensitive mike come across like pistol shots. The bird's voice — if and when he chooses to sing — must be recorded against a vast variety of background noises. At best, these can add a fine spaciousness to the recording. At worst, they can turn it into a meaningless racket.

But luck can be helped by tricks of the trade. One Cornell recording of a water ouzel (see illustration) was spoiled by the loud scratchings of the bird's claws as he perched upon the microphone itself! No accident — the technicians, trying to find a way to record this water bird amidst the roar of a rushing stream, noticed that a particular rock was its favorite singing spot. The mike was laid directly on the rock, whereupon the overcooperative ouzel perched on the instrument. Eventually the hunters got a perfect take, at two inches. Birds that won't sing may be caught by ruse, too. To induce a family of rare trumpeter swans on an Idaho Lake to sound their instruments, the song collectors rowed toward them very slowly, so as to alarm the parent birds without frightening them away permanently. It worked. The parent swans took off, abandoning the baby cygnets, which the men then enclosed behind a wire screening in

the water. Behind blinds, the cameras and microphone were then set up, to catch the family reunion as the old swans came back to the rescue. Both parents and offspring recorded swan "songs" at precisely the right distance.

Another type of ruse depends on the known fact that birds sing not to express joy—as the poets insist—but as a fighting challenge in defense of their chosen territory, warning others of their kind to keep away. Thus does nature insure family life among the birds and an equable geographical distribution of each species. How can one persuade a bird to come closer to the mike and sing? Most of us would try a trail of bread crumbs, but Allen and Kellogg, knowing the meaning of bird calls, have played on the bird's aggressive protection of his territory to get their recordings. One mockingbird flew angrily at a window when his own voice was played from inside the house, attacked the loudspeaker when it was put out of doors. At least one small bird was successfully recorded at close range in this way. His voice, taken down at a distance too great for best results, was played back through a speaker next to the recording microphone, whereupon the bird flew down, furious at the intrusion, and sang again at close range, for a perfect recording. With ingenuity of this sort, the bird recordists, Cornell and others, are sure that eventually every one of our birds will have done his bit for the audible library.

Albert R. Brand was from the first interested in publishing records of bird songs culled from the vast collections being made. But this was much more easily said than done, back in the early 1930's. Whether from film or disk, the songs had to be copied, edited and cleaned of extraneous sound. And copying—"dubbing"—in those days involved serious loss of quality. The earliest Cornell records, as I remember hearing them, were thrilling—simply because they existed—but not really satisfactory. The songs, weak at best, were heard through heavy surface noise which masked the precious background—feel so helpful in later disks. Limited tonal range cut down the delicate coloration; distortion was consider-

able. But later on, just before the war, when copying techniques had been tremendously improved, the Brand Bird Song Foundation released a whole album, six ten-inch 78 r.p.m. shellac records, which was far more satisfactory. Prof. Allen was the narrator. This album, *American Bird Songs, Vol. 1*, is now reissued on red vinylite records, removing virtually all the remaining annoyance of surface noise. A year or so ago came Vol. 2—this time on five twelve-inch 78 r.p.m. disks made in part from tape originals, with superb quality and wide tonal range. The latest release is a single 78 r.p.m., 5-minute-per-side, 10-inch disk, *Florida Bird Songs*, the first in a projected series of regional editions. All of these are available through Cornell's Comstock Publishing Co., at 124 Roberts Place, Ithaca, N. Y. Since tape's introduction, other bird recorders have entered the field to help the bird song catalogue grow—frequently with the help and advice of the veterans at Cornell. (See list.) Kellogg and Allen also have made a four-record (10-inch, 78 r.p.m.) album of toads and frogs, *Voices of the Night*, which contains some fine, booming bull-croaks.

As a some-time bird listener and a dabbler in tape editing, this writer suggests only two improvements for bird records to come. First—LP. I can hardly feel that the slight hypothetical loss in quality on LP can outweigh the virtues of cheapness and convenience. And secondly, I feel that the bird editors would do well to "mix" a bit—*fade* the bird recordings gently in and out, instead of plopping us without warning into the middle of a swamp or upon a midnight mountain top! The commentator can speak quietly "over" the bird-location background sound, too, setting the mental scene, instead of interrupting with such scientific abruptness.

Equipment for Cornell's bird recording has changed over the years, what with film recording, disk and now tape, but one primary tool has not changed in principle since the beginning, despite some dour professional prognostications of failure—the parabolic mike.

This ingenious device looks much like an ordinary living room electric heater, with a big, polished, bowl-shaped

Charles Brand, son of A. R. Brand, sets microphone to catch grouse drumming. Photographer's blind is behind him. At right: results.



A. A. ALLEN

reflector and a microphone in the middle, where the heater's coil would be. The Cornell parabolic has a 40-inch shell. Several types of pill-box and salt-shaker mikes have been used, the latest being the WE 633; condenser mikes are out, so far, because of the extra preamplifier to carry. Set up on its base and aimed with a small telescopic sight, the parabolic reflector does in the extreme what cupping your ears does for ordinary hearing. It selects sound from an almost pin-point source, greatly reducing that from all other directions, and reflects it all in toward the microphone. A unit like this, indoors, will pick up stage voices from the back of an auditorium as if they were a few feet away; outdoors it selectively separates wanted bird songs from those unwanted, brings distant birds up close and cuts the confusing background noise to an astonishing degree. Without it, much bird recording would be impossible. Most of the startlingly clear calls of common birds heard on the Cornell records are made in this fashion — which explains many a listener's bewilderment at the seemingly ultra-close approach. No need to climb trees with a mike like this!

The parabola does discriminate to some extent against lower frequencies, but most bird songs are so high in pitch that the 40-inch spread of the reflector will bring in enough of the fundamental tones for excellent naturalness. Cornell's present parabola does multiple duty, spending the fall months — low point in the bird-song year — picking up football sounds for broadcast at the big Cornell games. Come spring, it goes back to the birds again.

Electrical recording in the early days involved gear that was far from portable. The first Cornell expedition in 1935 used sound film which, though the apparatus was bulky and expensive, allowed for the all-essential pruning and editing and had the advantage, in those days, of relatively low surface noise. Disk recording, as every old-line recording enthusiast knows, is painfully untrustworthy in the field. "Chip" — the lacquer thread plowed up by the cutting stylus — constantly fouls up the continuity, playing time is short, the record cannot be stopped and restarted, editing is out of the question. Still, for a while before the war, the Cornellians used 16-in. slow-speed transcription cutters with aurally excellent results. (These bird disks were later copied to tape for editing — many appear in *American Bird Songs*, Vol. 2.) Magnetic tape, of course, has displaced all earlier methods and made life much simpler for the bird man. Tonally superb and good for a half-hour or more without a break, it can be started and stopped at will, erased, re-used and edited. The engineering-minded Professor Kellogg has had his hand in the development of what may be the last word in bird collectors' convenience, a miniature, wide-range, clockwork-driven recorder,* now appearing on the market in several versions — but it is too soon to judge its practicalities. Most bird song collectors now use standard full-sized professional machines powered by batteries or standard electric house current.

*Specifically, it is the 14-lb., 15-ips Magnemite 610-E produced by Amplifier Corp. of America, where Chief Engineer N. M. Haynes, says Dr. Kellogg "put on the psychological pressure, practically forced us to make it."

(Not the smaller home type machines — their tonal response is not good enough.)

What immediately occurs to listeners to the Cornell records is — how do they do it? How is the bulky tape equipment brought to the birds, through deep woods, swamps, thickets, mud flats, high up on cliffs? On occasion the load has been carted by mules — for the ivory billed woodpecker in the Florida wilds — or floated in rowboats. However, many bird songs can be recorded much nearer to civilization, alongside roads, near lawns, shade trees, about farm buildings. House current or auto-powered current is easily available.

For more reclusive birds, there is the long mike cable. The song-hunter leaves the recorder and power plant behind, takes the mike into the woods, reeling out cable behind. Allen and Kellogg have used cables up to a full mile in length — the latter made possible by the Army's war-time development of communications assault cable, light flexible and very tough. The present Cornell system is this: One man stays with the tape recording equipment next to a power source or to the storage batteries. The other heads into field, swamp or woods, carrying his end of the mile-long cable, which unreels as he goes. He also carries a small battery preamplifier, with its output matched to 500-ohm line (thus allowing for the long cable), the parabolic mike and a pair of earphones, which clip to the cable so he may monitor the mike. Back at the recorder, up to a mile away, the other man can hear all that goes on, via the mike, and start recording whenever the time is ripe. He, too, has a mike attached to the input of the recorder and can add his own comments — which can also be heard in the field. Thus there is complete two-way communication, plus stop-start recording.

How close should a bird song sound, for best results? That, it seems, depends who's listening. The closer the better, for scientists. To most other listeners, however, a truly close-up bird call sounds unnatural, since in the natural state it is most often heard at some distance. Close-up recordings (via the parabola, especially) bring out strange effects, seldom heard by bird watchers in the field. The key to accurate and natural recording seems to be in the background sounds, for it is via the faint "space sense" of small background noises that we mentally place the bird in perspective. A close recording without background tends to produce a "giant" effect, but even a trace of audible space behind brings the imaginative picture into perspective.

Most non-professional listeners will find the Cornell records in the main remarkably life-like. The effect is as if the birds were singing ten or twenty feet away, with just enough background to "place" them and provide outdoor atmosphere. A few birds will seem unnaturally close, to old friends who prize the songs heard distantly, just discernible in the outdoor rustle.

Perhaps the traditional term, bird "song" is a misnomer. Some of the raucous blasts, the eerie midnight wailings on these bird records deal roughly with that conception. I remember an old book which undertook to show that the birds do sing musical themes — and quoted many a Schubert song to prove it! Indeed, there

is no doubt that there are harmonious pitch relationships in songs sung by the hermit thrush or the chickadee and many another, and a highly musical sort of ornamentation. And there is a powerful automatic sort of rhythm, as in the whippoorwill's call, which stems from regular bodily exertion as does the rhythm-feeling of music itself. But the "singing" is not that of joy, but of angry challenge, however lovely to the mistaken ear.

From the musician's viewpoint I suggest, to the bird lovers, that singing birds divide rather neatly into (a) those with fixed songs, repeating more or less exactly; (b) those with fixed patterns that, however, vary in pitch, "changing key", unusually interesting to any musician; witness the hermit and wood thrushes; (c) those which sing endlessly varying combinations of a few basic ideas, such as the robin; and (d) those which imitate — not only other birds, but such homely noises as the whir of a lawn mower. (The avian intellect makes no fine distinctions.) The Massachusetts Audubon Society's fine single record (78 r.p.m. plastic) of a mockingbird includes dozens of bird imitations by the talented mimic — even an approximation of a whole flock of bluejays. This mimicry seems to be an exception to the challenge-rule, incidentally; Prof. Kellogg says it has no special utility.

Do bird songs need "high fidelity" reproduction? Much of the bird-song content is in a very high register. Some calls are even above the range of the average middle-aged ear. But the fundamental pitches are very largely audible with the 4,000-cycle cut-off of the average crystal-cartridge phonograph, the sounds are as recognizable as most musical sounds. But the high overtone content is obviously lost and a wider tonal range is bound to add life and presence. After a good deal of bird-song listening, I myself feel that the new absence of surface noise, via plastic records, is the most useful audible improvement. Low distortion (and good microphoning, plus good birds) is of course also vital. Ultra-wide range comes after these.

A thought occurred to me a few days after my talks with Prof. Kellogg. Are these recorded birds always correctly identified? Not a mistake anywhere? To my ear they were very sweet — but sometimes *very* much alike, yet the narrators blithely rattle along about the double-breasted so-and-so, with the blue-toed whatsis in the background (technical jargon sounds like that if your attention lags) as though doubt were inconceivable. I put this naïvely to an ardent "bird chaser", Donald Tead, who had first brought me the bird records. Any mistakes? Any doubts? "Why, no — not at all!" he said, shocked, and I understood at once that I had uttered the unthinkable. Indeed, a really good

field man not only spots his birds by any of their official songs, but usually can tick them off by those insignificant little chirping sounds they make, between songs, for communication. That takes a trained ear. No one need expect living room listeners to these records to blossom out, come spring, into full-fledged bird-men of this ilk. But a few recorded hours will leave your ears most pleasantly attuned to woodland sounds that never reached your conscious mind before. Try it next season.

DISCOGRAPHY

Cornell recordings:

American Bird Songs, Vol. 1 (Six 10-inch 78 r.p.m. plastic records in album, with spoken comment.)

American Bird Songs, Vol. 2 (Five 12-inch 78 r.p.m. plastic records, with comment.)

Florida Bird Songs. (10-inch 78 r.p.m. plastic record, with comment.)

The above published through the Albert R. Brand Bird Song Foundation, Laboratory of Ornithology, Cornell University. Available from Comstock Publishing Co., 124 Roberts Place, Ithaca, N. Y.

Edgar Queeny-Natural History Museum recordings:

Songs of African Birds. (Four 12-inch 78 r.p.m. plastic records, with comment.)

Available from Museum of Natural History, New York, N. Y.

Stillwell Bird recordings:

Bird Songs of Dooryard, Field and Forest. (12-inch LP record, with spoken comment, notes.)

Available from Ficker Recording Service, Old Greenwich, Conn.

Folkways-Natural History Museum recordings:

Sounds of South American Rain Forest. (12-inch LP record. Montage of bird, insect, animal sounds, etc., with identifications.)

Available through local dealers of Folkways Records, 117 W. 46th Street, New York, N. Y.



A. A. ALLEN

Nature has air-couplers, too. This singing toad is heard in Voices of Night album.



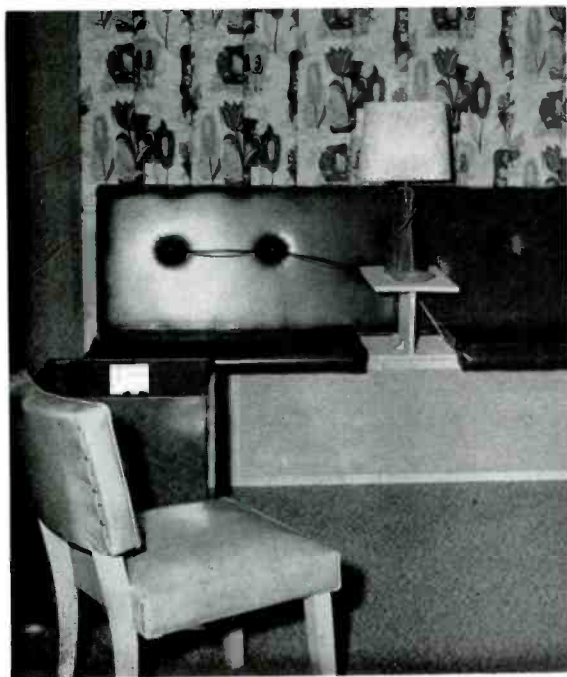
Buying in comfort

THE RECORD STORE

We have received so many letters complaining about inadequate record shop facilities that we are glad indeed to show the other side of the coin. The defense of the trade is undertaken here, with words and pictures, by the owners of a new Cleveland store, Custom Classics.

IN THE last several years, recorded classical music has come of age. Some modern disks seem almost comparable to actual live performances. Playback equipment also has evolved toward perfection.

These developments have left the average record store far behind. Most stores exist on pop record sales; classics are secondary. The customer who likes classical music very often feels out of place. Furthermore, he has to take a record home to find out whether or not it's good. The stylus in the squawk-box at the store has probably been



worn to a condition resembling a miniature snow plow, and performs very much like a tool bit in a lathe. Yet, to attempt to provide wide range playback facilities in this average store would probably be a bad investment.

One solution is a classical record store, properly outfitted. Custom Classics was started as an exclusively classical record store where good music and good equipment get together. At present, listening facilities consist of three 8 by 13 ft. rooms, completely carpeted and appointed to seat six people.

Each room is equipped with a transcription turntable and arm, a complete preamplifier of our own design, a Williamson power amplifier, and a three-way FAS speaker system. Diamond pickup styli are used.

Display facilities are small and contain only new releases. There are no actual records on display where they can be fingerprinted, scratched, or handled. Moreover, the person behind the counter is aware of high fidelity and can talk about it intelligently. He also knows his music, and who recorded what. In these days of the disk-deluge, that is very important, too.

Listening in comfort

THE LIVING ROOM



speaker is an Electro-Voice 15-W; the opening in the side near the bottom of the illustration is the reflex port. About his design, Mr. Shoedsack says, "The back of the air-coupler and ends of the enclosure were padded with 1-inch fibre glass, which was subsequently covered with cheesecloth to prevent glass dust from injuring the speaker. Note the bass reflex port, which is located diagonally to the coupler port, thus maintaining the symmetrical proportions of the table."

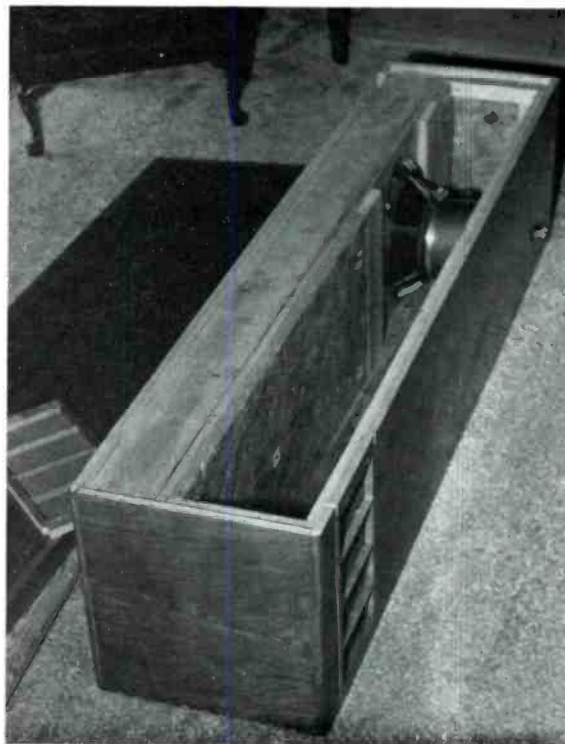
We would like to congratulate Mr. Shoedsack once again on his solution to the equipment-disposal problem. And will other readers send us their solutions?

Readers will remember an article in HIGH-FIDELITY No. 4 by Ernest Shoedsack, on How to Edit Tape. As these photographs will help to prove, Mr. Shoedsack is a man of many interests. Not only is he a motion picture producer and director (by profession) but a tape editor, music lover, and air-coupler enthusiast.

As is so often the case, he faced the problem of what to do with his equipment, particularly the air-coupler. He didn't want to build it into the floor or the wall, and it did seem as if there ought to be some way to make a useful object out of it. He certainly has succeeded!

The photograph directly above shows his control center, which he says "is located in a corner of the room opposite the air-coupler. An ancient Zanzibar chest contains amplifier, preamplifier, tuner, turntable, crossover networks, and all controls. Note the central connection board where all speaker line terminals connect with individual volume controls."

At the upper right is his solution to the air-coupler problem — a beautiful, modernistic library table constructed of $\frac{3}{4}$ -inch birch plywood, with solid birch trim. It's a 6-foot reflex-type coupler utilizing a 15-inch speaker. At the lower right is the air-coupler-table with top removed. Inner lid and table top are screwed down. The



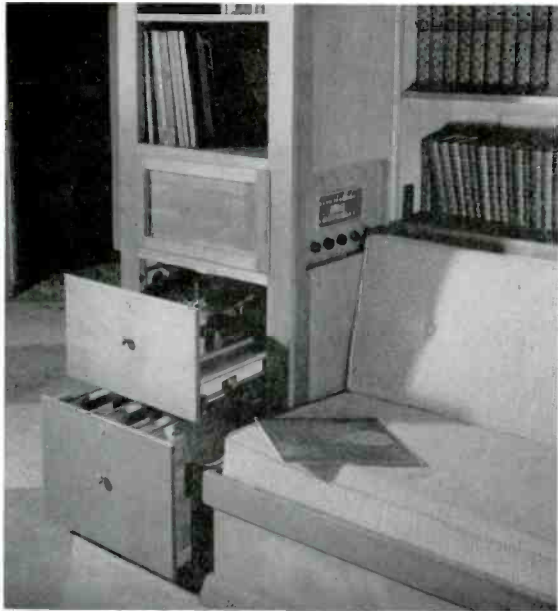
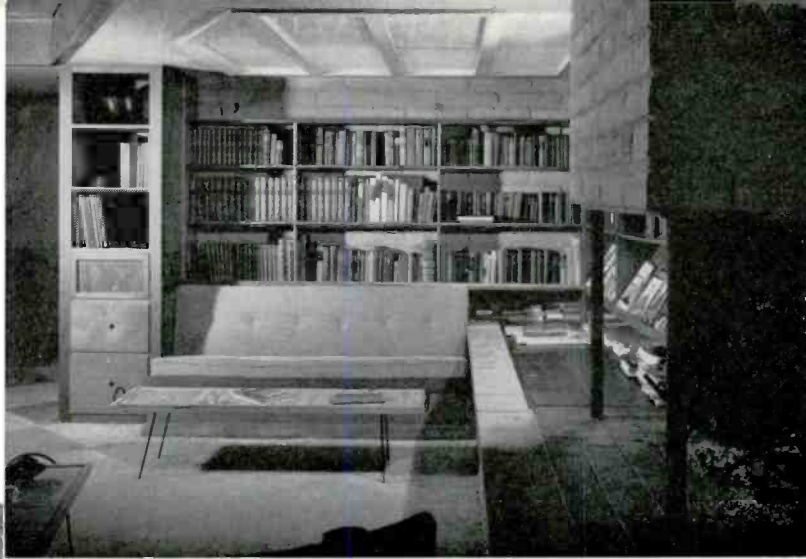


Note how, by utilizing window area (shown in "before" photograph above) it has been possible to install a television set and yet keep the depth of the cabinets in the living room to 12 inches. The installation on this page was made by Gateway to Music, Los Angeles; equipment includes TV, FM-AM, record changer, and tape equipment.

By mounting the television set on a rotating platform, this installation serves two areas: living room, above, and patio, lower right.



Two more attractive installations by Gateway to Music, of Los Angeles. The one illustrated to the right and below was designed at the time the house was built. Record changer, tuner, and control panel are at the end of sofa, left; television screen and speakers are on wall facing the sofa area in the photograph to the right.



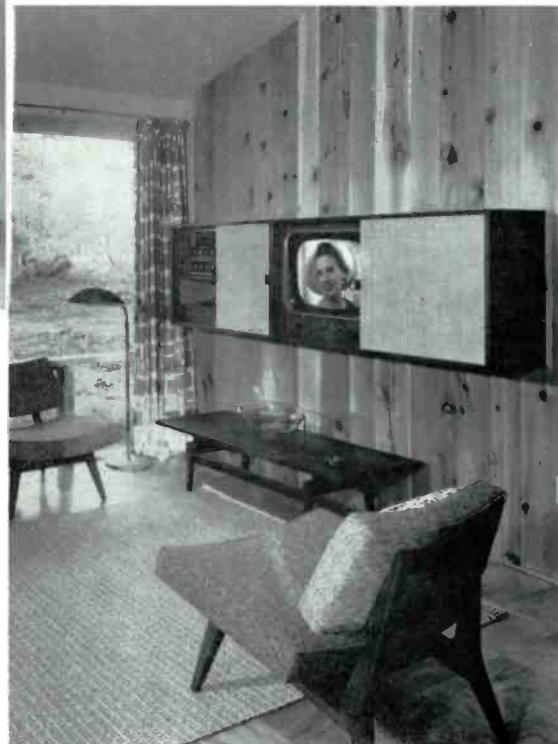
The problem here was to design a completely self-contained radio-phonotelevision unit which would give the appearance of being built in yet, since it was to be used in an apartment, it must be easy to remove. The solution was to utilize a recess in one corner of the room and design a combination cabinet, bookshelf, and game table. The front panels, shown closed at lower left, are covered with leather; the two doors raise and slip into recesses in the cabinet. The loud speaker is mounted in a small cabinet in the shelf area below the game table.



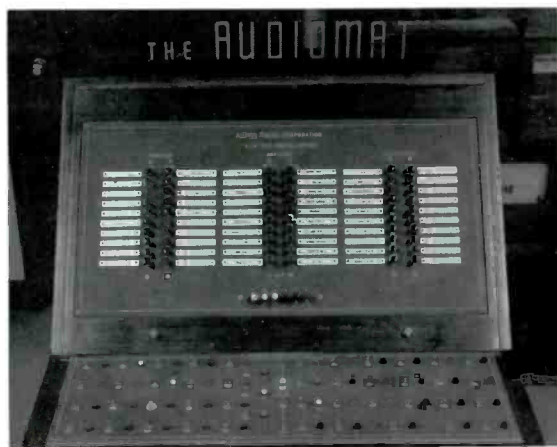


INTERIORS-IN-SOUND, NEW YORK CITY

The illustration at the right shows a custom installation featured in a model home, one in a fifty-house development outside Washington, D. C. The sliding-door wall cabinets are recessed so that they project only slightly into the room. Equipment by Stromberg-Carlson.



CUSTOMCRAFT, WASHINGTON



Although the illustrations above and to the right are of the display center at Allied Sound in New York, we are putting them in just so the hi-fi-phreniacs in our midst can close their eyes for a few minutes and dream about their own ideal installation, with plenty of different equipment and a neat, central control panel so that A-B tests could be run, etc., etc.





HI-FI FIDELITY

by Ed Wallace

THREE months ago I met a man in a phonograph record shop who spoke a strange argle-bargle of sounds and whose eyes burned with a fierce crusading light.

It was my first experience with a hi-fi nut.

We were not complete strangers, since both of us work in the same office, but it is a large office and we had never exchanged words before. It was during the lunch hour and both of us were prowling the record shelves.

I pulled out a disk of *Gaité Parisienne*, began reading the back of the record sleeve, and almost instantly the man was at my side, smiling as people do when they know each other by sight, but have never met.

"There is another recording of *Gaité* that is much better," the man said pleasantly. He whipped out the opposing label and handed it to me.

"More bass," he said. And as I recall now, he gave that word bass an ominous sound. I wasn't certain whether he considered more bass good or bad, nor at that time had my ears been pierced by "better highs", a term he used next in our conversation.

Glancing affectionately at the record of his choice, the man then asked me what I had to play it on. A more senseless question I had never heard. I glanced beyond the inquisitor, wondering suddenly if I wanted this chance meeting to flower into friendship or not.

"I plan to play it on a phonograph," I said.

I will never forget the expression of superiority, mingled

with fatherly interest which settled over this young man's face. I had encountered a man with a high fidelity music reproducing system. In less awesome terms, he owned a phonograph made up of individual parts and strung out all over the house. That, I learned later.

We talked for a few minutes in the record store. At least, *he* talked, and I became so confused that I delayed my decision on *Gaité Parisienne* until I could bring myself up to date. My new friend seemed more than willing to undertake my education in high fidelity and as we walked back to the office he poured out the first chapters of a story which I was to follow with considerable interest for a week.

We are both employed in the editorial department of a New York newspaper and between editions he would come to my desk and sit, face in hand, muttering statements about Bogen this and Scott that and McIntosh the other. He spoke of amps, dampers and pre-amps until at the end of another week I wondered if, out of kindness, I shouldn't make the first move to have him committed to Bellevue for observation.

"Look," I said in some desperation one day, "I got a dandy little phonograph that sits on a table and makes the grandest music you ever heard. I've never worried over it a minute."

"What kind of speaker does it have?" the man asked.

"How should I know what kind of speaker it has?" I demanded. "Inside, somewhere, I'm sure there must be

DRAWINGS BY ROY LINDSTROM

a speaker. At least, the thing speaks!"

That noon he suggested we go to lunch together. We went, but we didn't eat. He, like a Judas goat, led me to a radio and television store where a neon-lighted arrow pointed up a stairway to a door identified as *Sound Studio*. We went in and the clerks greeted my friend in the warmest and most cordial terms.

"I come in here every day," he explained in answer to my surprise.

He spoke to a clerk while glancing casually at me, "This fellow wants to hear the Craftsman through an Electro-Voice Royal II and use the Pickering arm. Give him a switchover to the 604-B."

I had realized that my friend was an audio namedropper, but here he was outdoing himself. I hadn't the slightest idea what was going on, nor can I recall now that I was greatly impressed. A salesman began playing de Falla's *Three Cornered Hat* and my first impression was that here is music shot from guns. Notes began to pelt me from all directions, like puffed wheat. I looked over the amplifiers of various makes, having been assured that this was the heart of a high fidelity system, and I must say there is little excitement in this. An amplifier looks like a radio which didn't quite come off. When turned on, not connected to other units of a system, the amplifier is unable to utter a sound. I left the Sound Studio with a feeling of relief.

It was not until that evening when I played my dandy little phonograph at home that I realized it wasn't all it should be. A few days later I visited the Sound Studio of my own accord.

WHAT FOLLOWS is the case history of a convert to high fidelity. It is a review of the mental processes, aural awakening, decisions and indecisions, and the exciting journey from knowing nothing to knowing everything about high fidelity reproduction of recorded music in the home. Yes, everything. I have now paid my money, the living room is electronic beyond all belief, and I own more than a hundred long playing records. I am one of the boys, and I am entitled to speak. I have yet to find a hi-fi nut who doesn't radiate authority and advice and I propose to be no exception.

Among my new friends I number a gent who has seventeen loudspeakers in his home and, while I laugh at him openly, secretly I would like to have eighteen. Here at this point, for future clarity, let's take a quick look at me.

For many years I made a fascinating hobby of disliking music. I was active in the Society For the Prevention of Classical Music, and nobody could leap to the radio more swiftly than I to shut off any tremulous fragment of Puccini or Verdi which tried to invade the home. I could be alerted, cross the room and dial out a tenor before he could work his way from *vesti to la giubba*. I was so lightning fast at turning off operatic music that it was only because of a badly sprained ankle in 1946 that I discovered *Céleste* was followed closely by *Aida*. I worked at it. I had a reputation to maintain.

My surprising conversion came about in rather indirect fashion, a matter of being ambushed, then conked by Chabrier. One of my children had been taking ballet lessons a couple of years and one night during the ballet season I attended my first performance, merely to prove to myself what I felt sure of already, that I was tossing the money away. As for the ballet itself, well, that seemed a remarkable dodge for making a living, but it was the music which slipped up behind and disarmed me. I liked it, but that didn't disturb me too much. Actually, I've been perfectly willing all along to like music, providing it wasn't classical music. For years I had been a devoted listener to the works of Roy Acuff, but nothing else. So far as I know, mine was the only phonograph ever purchased and maintained for the sole purpose of enjoying Mr. Acuff and the Smoky Mountain Boys.

At the ballet I discovered that I liked unfamiliar music, and a little research in a long playing record catalogue revealed that what I had begun to like was classified as long-hair. I was rather shocked at this, but decided to venture in cautiously, fool around with *The Swan Lake, Invitation to the Dance*, Bizet's *Symphony in C* and, after a decent interval, *Pétrouchka*. I took it easy at first, glancing back occasionally at Acuff, figuring I could throw it off at any time, like a kid beginning cigarettes. It was at that point when I met the hi-fi man lurking in the record store.

After I decided to buy a music system, there remained the questions of what to buy, how much to pay, and when to pay it. Being depressingly Scottish in both lineage and outlook, I wanted to spend less than four hundred dollars, considerably less, but at the same time I was impatient to get the music in the house.

There are two ways to select a system, neither of them totally satisfactory, since five components are the minimum required for a radio-phonograph and they may be made by five different manufacturers. Most makers of amplifiers do not make loudspeakers, and the makers of automatic record changers seem satisfied in their specialized field. The "insides" of a commercial and a custom phonograph are the same: turntable, cartridge, stylus, pick-up arm, amplifier and speaker. It is quality alone which allows one to be sold for less than twenty dollars while the other may cost as much as two thousand dollars.

In buying a system, a person may accept whatever components a salesman suggests, or he can visit the stores, listen to many combinations of amplifiers and speakers and then make up his own mind. Before parting with my money, I decided I would listen for at least a month. In New York and other large cities, a prospective customer can hear practically all the equipment available to the public, and I made the most of this.

Within four weeks I made twenty visits to five stores and listened for at least an hour at each visit. At the end of the first week I discovered happily that my ears were getting educated. Salesmen had begun suspecting that I was going to be a hard man to please. A few of them, not too many, began trying to close in too fast. At one sound studio, where I had repeatedly listened to two twelve-inch loudspeakers in the same price range, I decided one

day that one was superior. Two days later I rechecked the speakers, played through the same amplifier and felt beyond question that I had been wrong, and that the second speaker was the one most pleasing to me. On that occasion a clerk (I cannot call him a salesman) seemed to feel that he was losing ground toward the ultimate sale and grew churlish, demanding to know why I didn't let well enough alone and stop changing my mind. I eventually bought the second speaker, but not from him.

At the end of three weeks I began to feel that I knew my way around. I had decided to upgrade the ante to an even four hundred dollars, having discovered that, to my ears, an amplifier costing a hundred dollars sounded more than twice as good as one costing fifty. To my own satisfaction I had settled the classic question among hi-fi fans, that the amplifier is the most important unit of a system and that the monetary splurge should be made there.

Among people going into high fidelity there is nothing to buy more baffling than the baffle. A loudspeaker, to the uninitiated, looks like nothing so much as a hunk of junk and to make it acceptable socially and musically it requires a cabinet or baffle. At an early moment in my research I discovered corner cabinets. As the term implies, these sit in corners, thus minimizing sound-bounce from opposite walls. Some also are made according to what is called a folded-horn pattern. In these, the walls themselves form part of the "horn", helping to expand the bass tones of the speaker. One can spend more than seven hundred dollars for one of these. Fortunately, however, one needn't. I found one to fit my finances, but what I almost didn't find was a corner to put it in. For the first time I noticed that the apartment we have occupied for years has but one legitimate corner, and that is in the children's bedroom. Of the sixteen other corners in the apartment, all are broken up by doors, windows, radiators, offsets and obtuse angles, the cunning devices employed in modern architecture to crowd more usable space into limited dimensions.

When I mentioned this to a salesman he told me that it wasn't unusual for a man to buy a corner cabinet for his loudspeaker, only to call back desperately that he had no corner. Fortunately, I found a small right-angled corner in the living room and by closing doors on either side there is enough wall space to reflect and amplify the bass tones which exhaust through the vented back of the cabinet.

At the end of my four weeks and twenty visits I had put together, mentally, three different music systems. I had discovered that it is the accepted thing among hi-fi experts to work out at least three categories of equipment, in three distinct price brackets, and I was determined to be no exception. I was now moving in the hi-fi set.

For about a hundred dollars I could buy equipment which sounded good, but thirty days experience had

shown me that it would not satisfy me very long. For an outlay of seven hundred and fifty dollars I felt that a person (with more money than I) could buy the component for a system which could hardly be improved upon at any point. There are grounds for argument here, and I have heard them all, but I do not budge more than an extra fifty dollars to assemble the ultimate in home music reproduction, exclusive of cabinetry to house the amplifier and record changing equipment.

For the high fidelity system which considerably strained my economy, but has repaid handsomely in musical pleasure and education, I paid slightly less than four hundred dollars. Interpreted in dollars, and beginning with the system where the appreciation begins, the music comes from a sixty-five dollar loudspeaker enclosed in a fifty-eight dollar corner cabinet. For slightly less than seventy-five dollars I got an automatic record player with diamond stylus for long playing records, and a sapphire stylus for the few 78-rpm records I will play. The amplifier cost a hundred dollars, and the tone control panel required to operate this amplifier cost another hundred.

That comes to a nice round four hundred dollars, but it is necessary here to confess that I opened the wallet, somewhat reluctantly, one more time before I was satisfied.

After I had used this system two months I began to notice that the first full rapture of reality was missing from the music. The set hadn't changed, but I had. The music was still good, but I had a vague, disturbing feeling that it should be better. I added a tweeter and a dividing network to the speaker. A tweeter is a small speaker which brings out the high notes, leaving all other sounds to the large speaker. The network is a small unit, also mounted inside the cabinet, which divides the high treble from the electronic stream being sent in by the amplifier and sends the "highs" to the tweeter.

This additional equipment cost fifty dollars, but it brought new, clean sparkle to the music. With this present system—and believe me, I want nothing better—I can make the folks upstairs think that Toscanini and his crew have moved in below, or I can play symphonies at midnight with pleasure and satisfaction and the music will not be heard in an adjoining bedroom.

All in all this assembled phonograph cost me exactly a hundred dollars more than the three-fifty top I at first placed on the system, but quality in high fidelity, as in a suit of clothes or a box of fine cigars, is in the extra few dollars you finally manage to spend.

Among the considerable joys of bringing a superb music system into the home are also psychological reactions to sound vibrations which probably are as old as the human race. The feminine ear, as has long been known, does not respond with favor to shrill sounds. The day I announced with quiet authority that I intended to add a tweeter to the system to bring up the "highs", this



was greeted with all the enthusiasm I could have expected if I had revealed plans to adopt a twenty-four-year-old hat check girl. The whole idea would have been quashed right there if it had not been for inspiration.

"But the two-way speaker system will have a switch for actually cutting *down* the highs, can slice them out altogether if we want to," I explained. This seemed to carry a certain appeal and the single speaker was built up to a two-way system of speakers in the same corner cabinet. Before that there had been occasional complaints that some of the music was too shrill, but since the modification was made there have been no complaints. I cannot explain why, except that now the high tones are true and undistorted, and possibly that the feminine ear demands not fewer highs, but better ones.

ALONG WITH the means to reproduce the treasures of classical music, there has come a sudden flowering of my musical tastes, a source of interest to long-haired friends, particularly the two well-known music critics on the newspaper where I work. In years past they had occasionally offered me tickets to operas and concerts, but as a moving spirit of the Society For the Suppression of Symphonic Music, I had repaid their kind overtures with sneers and opprobrium.

In fact, on my latest and forty-sixth birthday I could have said with considerable pride that I had never heard an opera, seen a ballet, nor attended a symphonic concert; and where composers were concerned I had somehow remained utterly unaware that there was any discernible difference between the works of Mozart and those of Stravinsky. But since that memorable evening when my dislike of classical music was disrobed by the ballet, and my subsequent purchase of hi-fi equipment, I have heard thirty-eight complete operas, and some of them several times. Most of these have been long playing record albums, but at least a dozen operas were both seen and heard at the Metropolitan Opera House, a place I had not previously troubled myself to visit in thirteen years in New York. On my own records, or those played over FM radio stations, I have heard symphonies, concertos and chamber works by the hundreds. I have been in my seat, hands respectfully joined, at three concerts conducted by Toscanini and many concerts by many others.

I have listened to a perfect profusion of great music, available day and night at the click of a switch, and enjoyed that regal prerogative of liking and disliking, enthroning favorites one week only to dethrone them the next and place new composers and compositions under the patronage of my royal preference. Several of the hi-fi stores are still on my calling list. There I listen to the new equipment and, occasionally, run into the gentleman who has seventeen loudspeakers.

I still take part in the round-robin discussions of "concert hall presence", a quality of sound which is the goal

of too many of my new brethren in the fraternity of high fidelity.

They strive and they buy every new piece of equipment, hoping somehow to make music from phonograph records sound exactly as it would sound in the concert hall. While most of these fellows know infinitely more than I do about the mechanics of high fidelity, I have discovered something that many of them will never realize.

Concert hall presence is not a matter of seventeen speakers, nor a fortune in amplifiers and intricate tone controls, but a simple matter of two dollars and seventy-five cents.

When I want music that sounds *exactly* like Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra playing in Carnegie Hall, I know the only way on earth to have it. I go to Carnegie Hall.

Several times I have been asked the pointed question why it wouldn't be simpler to buy a fine phonograph, all in one piece in an attractive cabinet. That is a sensible question if I ever heard one, and there is one simple answer. There have been only a couple of ready-made fine phonographs able to reproduce recorded music with tonal quality comparable to that of a good high fidelity "rig", so-called, and these were not for the economic likes of me.* Lesser commercial brands simply can't compete. For two decades we have been listening to AM radio, which is drastically limited in its range of musical tones, and we have been hearing it most of the time through equipment that is equally limited. We have grown accustomed not to the true, clear characteristics of individual instruments in an orchestra, but to a restricted amalgam of sound. Very thrilling sound now is being engineered into long playing phonograph records. None but reproducing equipment equally well engineered can bring out the life-like quality of the music in the micro-grooves. Only the new magnetic tone cartridges, superb amplifiers and good loudspeakers in proper baffles will do this.

Being now in the inner circle of audio cognoscenti, I am surprised at how many people are still outside it, but also at how many are inside with me, in view of the amount of initiative it takes to get in. Except in a couple of high (or at least upper-middle) brow magazines, I had never seen any high fidelity equipment advertised until last year, when a few tiny blurbs managed to get into Carnegie Hall programs. Despite this, I find, the phenomenon is growing like crab grass. I suddenly see announcements of books on the subject; I receive invitations to join hi-fi clubs; I note that one record company is marking its disk-jackets: "Frequency range of this recording 25 to 20,000 cycles per second". It isn't certain that many people can hear tones quite that high or so low but, as they say in the hi-fi clubs, "It escapes me, but my dog enjoys it".



* In essence, these are hi-fi rigs themselves, but cabinetted in opulence I don't require and, alas, couldn't afford.

Actually, this is not as silly as it may sound, since the ability of equipment to reproduce such extremes is based on much the same principle of engineering as the excessive and almost never used power and speed of modern motor cars. A car built to make 115 miles an hour is a much more satisfactory vehicle at a sensible 60 miles an hour than would be a car which had a top limit of 60.

Everyone selling high fidelity equipment seems to be enjoying a bonanza, the sound studios of retail stores are busy places and I have done missionary work which brought a half dozen friends into the fold. There is one prospect, at this moment unsuspecting, whom I am making elaborate plans to bring in.

I NOW READ all the music and record reviews, and a few days ago I came upon this following effusion in the columns of the newspaper where I work. It was written by a music critic who has spent eighteen years on the job, known every artist of importance in that time, has been program annotator for the New York Philharmonic-Symphony Society, and has written books on music which are looked upon as standard works on operatic and symphonic subjects.

Here are two paragraphs from his column, not record reviews for he does not review records, but his reaction to a recording:

"Listening to Columbia's long playing record of Claudio Muzio last Saturday, I had the weird feeling that the report of her death in 1936 was a case of mistaken identity. The illusion of life was complete. The voice — one of the most beautiful of all time — was warm with living reality. Almost every Muzio recording gives me that feeling. There isn't a note that doesn't throb with the haunting mystery of life.

"I heard her do 'Ah, non creddea', from Bellini's *Sou-nambula* on Saturday, and it was a dream fashioned of wistful melody and longing. I heard her Mimi — aglow with first love and awakened youth and, almost like a page from life, came the third act of *La Traviata*. I shiver every time I hear it, and that to me is as good a test of great art as any."

This without question was the most intensely felt and flattering review I ever heard conferred on a phonograph record, and since the original masters were made before 1936 — long before the engineering skills which go into recordings today — I assumed that the critic must have a high fidelity system, the like of which few human ears have ever heard and which must have cost far into the second thousand dollars.

I read the review twice, then walked across the editorial room to the critic friend's desk.

"What did you play the Muzio record on?" I asked, helping myself to the cache of chocolate candy he always keeps in a side drawer. He didn't answer immediately and I glanced at his face.

"What do you think I played it on?" he asked, "I played in on a phonograph." I remembered my own reaction to the same question three months ago. My

friend couldn't tell me the name of his phonograph, wasn't even sure it had a name, but he paid \$16.75 for it. He was sure of that.

I bought the Muzio record, played it on my system and enjoyed it, then pasted the review on the cardboard sleeve of the record. From the review I had been reminded of something rather important to the enjoyment of phonograph records, similar to the mighty striving for "concert hall presence", that we should listen *to* music, not *at* it. My critic friend had listened to Muzio with not only his ears, but with his memories and imagination, and had been rewarded with great pleasure. Not too many of us have that background, but there is certainly no reason for the other extreme, the practice of some of my hi-fi friends, to buy fine equipment and the best of modern recordings — then sit back with trembling ears and *defy* the combination to please them.

Somewhere between my pal with the seventeen speakers and the friend with the \$16.75 phonograph there is a happy medium and I'm reasonably certain I know what it is. I'm now urging the *critic* to buy it.

However, my sales campaign is going to differ from that of the average crusading audiomaniac. I have a suspicion that my friend doesn't care a toot about sound reproduction, as such, so I'm going to preach music instead. And I mean to go slow. I recall my own first stunned reaction to a real jolt of high fidelity. It was too much of a good thing. I should have been more gently introduced.

IN FACT, I had a slight argument recently with one of the city's biggest sellers of audio equipment over a term which I thought he was using too loosely. Several times he referred to what the "average man" knows about high fidelity, and I told him that the "average man" in our country of 157 million people knows as little about the existence of fine music reproducing systems for the home as he knows about the Kremlin archives, or the mating habits of the auk. The "average man" has not yet heard about it! We who read every word written on the subject, who scan every new brochure and spec sheet and await with impatience the release of each new control panel, forget too soon that we are but the slightest fraction of a public which has yet to discover that this exciting new pleasure exists.

I am not a recluse in any sense of the word, and I feel that my neighbors and friends are of average awareness and intelligence, yet in the three months I have had hi-fi apparatus, only one person, among probably a hundred, has walked into the living room and recognized the amplifier, tuner and speaker as anything but a queer and oddly deployed phonograph. And the turntable had to be turning before most could deduce that. I'm happy to say that nearly all of them were impressed by the sound, and that several of them have bought systems of their own, but only one of them knew what it was, and that is because he works in a brokerage office where there is an LT (long talking) hi-fi fan. By which I imply simply that we, we happy few, have still a selling job to do.



Billy Budd Takes The Air

By QUAINANCE EATON

There's more to the making of a TV opera than meets the eye—or the ear

ON SUNDAY, October 19, at 2:28 p.m., I wished the *Billy Budd* cast, crew, musicians and officials within reach at Radio City's Centre Theatre the traditional operatic good luck — exhorting them to break all their bones, or be eaten up by a wolf, or suggesting various other grim or bawdy propitiations to fortune peculiar to the stage — and hurried up the thickly-carpeted aisle to the clients' booth, where I had chosen to see and hear NBC's latest operatic TV venture. For almost a month, I had observed the production in the making, and watched the NBC opera team's grueling workout.

With me in the booth were Charles Polacheck, the associate producer, and two pretty secretaries. Samuel Chotzinoff, the producer, godfather of the network's four-year-old cultural experiment, had gone home to see the show on his own TV set.

Directly in front of us, beyond a plate-glass window, was the master control room. At the long table, with its orderly rows of push-buttons, tiny lights, and upspringing

wires, were Kirk Browning, television director, and his technical director — liaison to the cameras — Heino Ripp. Alongside, to their left, were John Block, assistant TV director, and Elaine Landry, the script girl. No one had much to say; they simply sat waiting. Five monitor screens were dead and gray in a panel before them — two in the top row, three below. The one at top left would show what was momentarily on the screen; next to it would be the picture next coming up. The three below, from left to right, represented the takes of Cameras 1, 2, and 3.

There was a quiet, a gathering of forces, a vacuum waiting to be filled with some of the most arduous and nerve-wracking work man has devised in the name of entertainment.

In front of Kirk Browning and Ripp sat the video director, Frank Merklein, with his own screens. He would control the quality of the picture electronically. Jack Fitzpatrick, lighting director, was at his side. To their left, a glass panel effectively sealed off the audio crew, headed by George Voutsas and the engineer, John Evans. Theirs was the responsibility for the quality and balance of sound.

Out beyond, the darkened auditorium gaped. The orchestra tuned up in its corner below the apron, stage left. Peter Herman Adler, musical and artistic director, his



Above: Peter Adler conducts singers he can't see. Right: A typical two-shot, Theodore Uppman as Billy Budd in dialogue with Kenneth Smith as Dansker-old-friend.



Obstacle: Billy's hammock hampered the audio crew's microphones.

earphones adjusted, hovered over his men like a big, nervous bird. It was he who, four years ago, initially talked NBC into trying opera on TV.

On the stage, a jungle of machinery menaced the human beings, who walked warily among the snaky cables. Towering cameras and microphone booms glittered in the harsh white lights, almost hiding the singers, who were in their opening places.

The team was ready.

Zero hour. The second hand jumped. Kirk's muscles tensed, under the T-shirt which was his habitual working uniform. He lifted his hand, like an orchestral conductor, and launched *Billy Budd* on the air waves.

"Take 2," he directed and, into the conductor's mike: "O.K., Peter."

On the little screens everywhere about the theatre and on the Goliath above the stage, Camera 2 threw the printed words:

**NBC TELEVISION OPERA THEATRE
PRESENTS
SCENES FROM BILLY BUDD
BY BENJAMIN BRITTEN
WITH
THEODORE UPPMAN
ANDREW McKINLEY
LEON LISHNER**

Ripp pushed a small handle slowly backward in a slot sunk in the table. Captain Vere, the narrator of the story in the opera, faded onto the screen. Peter Adler raised his baton, and muted music came from the loudspeakers.

The show was on.

NBC had set itself a stiff challenge in *Billy Budd*. The Herman Melville story of good and evil, centering around a "guileless fool" of a sailor, is sombre. The opera libretto, by E. M. Forster and Eric Crozier, obscures several of its motivations. The music was thought to be not out of Britten's top drawer when the opera had its premiere in London last December. *Billy Budd* ran against odds.

I met the team in the early days of readying this miracle. Let me say here that the habit of using first names or nicknames is almost *de rigueur* in this friendly company. I tried to observe some protocol, at first, but it was wasted, so I gave up worrying and settled down to watch them function. This team was the essential core of NBC-TV opera know-how. For their next production, Leonard Bernstein was to conduct his own *Trouble in Tahiti*, and for the Christmas repetition of the delightful *Amahl and the Night Visitors*, the composer, Gian-Carlo Menotti, would officiate.

Peter and Kirk had begun work long before. The musician had the ungrateful chore of pruning the score by a full 50 percent. The director had to plan camera angles and stage movement.

Production planning began almost a month before the broadcast, with a conference involving all departments except the music and talent. The budget was established here, and there was a general bruising of ideas. For example, Kirk Browning wanted actual mist in the scenes where the British warship, Indomitable, chases a French frigate and loses her in the fog. He argued well, but the idea eventually was abandoned.

William Molyneux, scene designer, presented the floor plans—always complicated in TV, with its moving cameras and cables. John Boxer reported on costumes, which were to be rented (\$500 exclusive of shoes, side arms, etc.); Jo Trehey put in for \$700 for wigs, hair-pieces, and makeup. The sailors would wear tarred queues, and none could let his own hair grow; nearly all had church choir jobs. Mary Ellen Ram reported on drapery. They would need a great, black velour cyclorama and a china silk sail (\$140 for the rent of the blacks; about \$35 for the

Director Browning (right) coaches Billy and the Novice.





Visual drama is vital to TV opera. Here Captain Vere finds the dead villain Claggart, then a naval court convicts Billy of his murder.

sail). One of the knottiest problems — literally — was how to sling the sailors' hammocks "practically", a word used to denote scenery that must actually be used. Uppman, as Billy Budd, had to be tipped out of one in a rough-house scene. This meant strong overhead supports, yet overhead space was supposed to be kept clear for the microphone booms. This finally had to be settled by building supports, slinging hammocks from them and then putting the mike-booms through their movements. They cleared the beams, but just barely.

The budget began to take shape. Jerry Duffy, head of the estimating department, finally came up with the figure, 650.

"Dollars?" asked someone ironically.

"Square that and you've about got it. Jerry means hours," explained Johnny Block wryly.

Charlie Polacheck went away with a total of about \$8,000, which he admitted was high. But this was to be an hour-and-a-half show. And the Centre Theatre was high in rent, not to mention the fact that the BB sets would have to be trucked in and out twice to let the Aldrich Family and the Hit Parade in on Friday and Saturday.

The cast was unusually numerous, too, three principals and a dozen "bit" parts, plus a chorus of 16. The orchestra was the biggest ever used in a TV opera — 65 men. Furthermore, seats would have to be removed to let them rehearse, replaced for the Friday and Saturday audiences, taken out again — and again replaced. The final budget was, in fact, about \$4,000 over estimate, but considered worth it in prestige value.

On September 30, Peter called the first general music rehearsal. Seventeen young men gathered in the huge ballroom on the second floor of the Fraternal Club on West 58th, which they would call home for the next two weeks. Lined up in a row, they went through the first act. Peter conducted from a chair in front of them and Leo Mueller was at the elderly piano. He would be the chief assistant in relaying the beat to the singers, for TV opera has not yet found a way whereby singers

and conductor can see each other in performance. Rudolf Fellner duplicated this function, but Rudy, too intense, was repeatedly cautioned to keep the *espressivo* out of his beat. Both had to be nimble to keep out of the way of the cameras and technicians, and still be in sight of the actors.

Peter demanded diction first, voice second, from his singers. First requisite, in NBC's TV opera, is that the English be understandable.

"They all want to give too much," he explained. "TV needs a maximum of quietness."

"No expression," he shouted over the shouting singers. "No expression! But consonants! Always consonants!"

Gradually the characters emerged; their music took shape and their personalities and faces became familiar. Andrew McKinley became Captain Vere, sympathetic to Billy, yet stern in upholding the verdict of guilty when the sailor killed Claggart accidentally.

Leon Lishner, seemingly too pleasant and gentle to be credible as the sinister, elegant Claggart, took on fiendishness as if it were second nature. It took interpretative ability, for Claggart's character is very non-self-explanatory, and work. A dozen times, while Kirk criticized, Leon flipped off Billy's fancy neckerchief, stared at it, then glared into the sailor's face.

"I'll be doing this in my sleep," remarked Kirk, after the umpteenth repetition. Leon echoed "Amen." Still, it was everyone's willingness to submit to such punishment that paid off in the kind of acting seldom seen in stage opera.

Ted Uppman had already been termed the perfect Budd when he sang in the London premiere, but now, in this small, restricted medium, he had to play the role half-scale, holding down his movement and voice. It was hard.

The "minor" parts that Britten writes so admirably began to assume lifelike proportions. There was the cringing, sycophantic Squeak: "You have no pride, you are low, stupid, must ingratiate yourself . . . in short, you must forget your own character," Kirk told Robert

Holland. Roy Raymond, the Bos'n, was told to be "heavy and tense, not relaxed." Howard Fried, the red-whiskered sailor, was drilled in the nervous movements of his eyes as he was examined by the officers after being impressed into Navy service. David Williams, the Novice, practiced slipping and falling, for which he would be flogged.

Paul Ukena, as the haughty Sailing Master (he had put in hours of research on Melville); Kenneth Smith as the wary, philosophical Dansker ("Dansker-old-friend," which Billy calls him frequently, became a byword); and Robert Goss as Donald (sailor who led the chantey-singing), moved with the confidence of experience and took direction easily. They are NBC-TV veterans. Warren Galjour, as the First Lieutenant, and Francis Monachino, Second Lieutenant, went through their paces tirelessly.

Day after day, the drilling went on. Singers need to be taught timing, need to have it dinned into them, Kirk said. Otherwise they think in terms of voices and let the music set the pace.

In television, there can be only one pace-setter: the camera. If its powers are not used imaginatively, there is no excuse for TV as an art medium. You are going to see what the camera sees. And what the camera sees is what the TV director says it shall.

Kirk "played camera" at every moment of his rehearsals, moving to the spot where one of his three machines would be and "cropping" the scene between his upraised, boxed hands. Then he added notes to his pre-arranged plan, already inscribed in little drawings of basic movement and camera placement. Interleaved in his score, these would be transferred to a working script on which mimeographed reductions of the set were opposite every page of text.

The audio crew had things easier than the video, but not by much. Two unidirectional RCA 77D microphones, boom-mounted, were constantly on the move to pick up the singers' voices. This resulted in lack of perspective, but it didn't matter. The Centre Theatre is so acoustically "dry" that echo-chambers had to be used. Actually, the mike sound was fed to three speakers in echo-chambers of varied lengths, re-microphoned and mixed, then relayed to the transmitter at the Empire State Building. Listeners who could tune in WNBC direct got their sound full frequency range. Those who listened by network got it constricted to a spread of 5,000 cycles per second, since, although TV sound is broadcast by FM, it travels from the station of origin to the network affiliates (usually) by wire.

Days passed. On October 8, a new element entered. The chorus had already been assimilated, and we were beginning to feel a sense of familiarity with the taped-off spaces representing the actual dimensions of the sets. Then the orchestra crashed in. The sound in the big, resonant room, seemed entirely made of brass, woodblocks, and bos'n's whistles.

Officers of H.M.S. Indomitable review their crew as Sanner camera and boom-mikes jockey for position.

October 13, I visited the shop, where the heavy grey pieces of H.M.S. Indomitable stood around, waiting to be assembled after a section of Molly Goldberg's house, for the Texaco Show, had been painted and taken away. There are about 30 men in the shop; it was all subdued purposefulness under the whine of a bandsaw. I was fascinated by an object called a "gobo" — a piece of trick scenery used close to the camera to simulate something larger. (The term comes from Hollywood, Charlie Pola-check thought.) In this case, it was a waist-high platform to which was attached rope rigging. Leon would approach this and stare through the ropes while plotting his devilry.

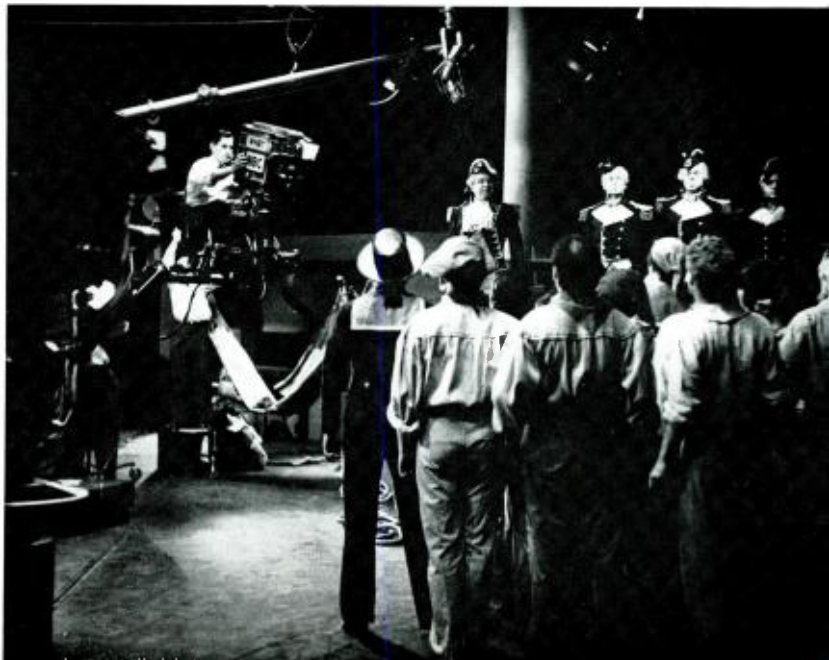
October 14. If the orchestra had raised bedlam, there was quiet menace in the next invasion — the technicians. They sat at a long row at tables, made hieroglyphics in their scripts, and said nothing. They were too busy to be sociable. They would be the eyes and ears of the performance. Ripp was there, Fitz, Voutsas, and Paul Pogart, the stage manager. Chotzinoff, newly back from Europe, was more genial. He made suggestions, clarifying a situation here or there, questioning motivations.

October 14, 11 p.m. After a concert, I visited Bill Molyneux at the theatre, where the sets were just beginning to come in. Milton Berle had moved out sluggishly — or there was a scarcity of trucks. At any rate, I gave up at 1 a.m. Bill stayed till past 4. The stage hands had been on since Monday morning, someone said.

October 15. I immediately appreciated what Charlie had said the day before. "If you think this is mad, wait till we move on stage." I find, scrawled on the next page of my notebook the words "UTTER CONFUSION!"

At 5, the end of the prescribed union hours, Kirk said with annoyance: "Only 25 pages in three hours — we've got to get through the second act — I wouldn't sleep tonight. Can't we keep them (the cameras), Rippy?" Ripp decided they could — until 7. I faded.

At 6:45 I returned, on the way to dinner and the opera. I slipped in the stage door. All but the far corner was dark. A chorus member snoozed *Continued on page 104*





Arrangement of microphones and performers for binaural broadcast. Left ear sound was carried by FM channel; right by AM.

Hi-Fi for Two Ears

The binaural audio system does for the reproduction of sound what stereoscopic photography does for pictures. Here is a review of what is being done to add the sense of dimension to sound from radio, records, and tape.

By CHARLES FOWLER

GOING down in the elevator at the Hotel New Yorker late one afternoon during the Audio Fair, I overheard the following conversation between two foot-sore and ear-weary visitors:

"Heaven forbid! Last year they cracked one of my eardrums . . . now they've discovered I have two eardrums, and they're out to crack both of them!"

"Yes, but that binaural stuff certainly sounded bigger and better."

"Listen, Bert, stop calling it binaural. It was stereophonic. To get true binaural, you'd have to . . ."

The elevator doors opened at that point, and I was spared listening to the 4,982nd discussion of the sort I had heard in the HIGH-FIDELITY exhibit at the Fair. Bin-

aural, stereophonic, whichever you choose to call it, this was certainly *the* topic of interest at the four-day conclave of audiophiles.

How Sounds Are Given Dimensions

Whether the method is called binaural or stereophonic reproduction, or it is to be identified by some new name, the purpose is to add a new factor of realism to music, voices, and sound effects by enabling listeners to hear them at home as they would be heard at the studio.

In other words, when you attend a concert or a performance at a broadcast studio, you are aware, although perhaps unconsciously, that different sounds or voices come

from different parts of the stage. When the cellist over at the left plucks a single string, the sound reaches your left ear and then, a very small but significant fraction of a second later, your right ear. As a result, you know the direction from which the sound originated. Or if the harpist, at the extreme right, then plucks one of his strings, you know where the sound came from because it reached your right ear first. Listening with two ears gives you the natural, binaural left-and-right effect.

If you should stop up one ear with cotton, so that you could hear nothing on that side, you would have the monaural or one-ear effect of eliminating the sense of position or direction.

For ordinary sound reproduction, whether from radio, records, or tape, even though several microphones are used, the sounds picked up are mixed together so that they represent one source, and at the reproducing end they pass through a single audio system fed to a single speaker, or simultaneously to a group of speakers.

To provide the same effect of time difference for hearing left- and right-hand sounds in the home as at the studio, the ears must be represented by two microphones connected to two entirely separate amplifiers. Then there must be two separate radio channels, or two separate record or tape tracks so that, at the reproducing end, separate amplifiers can be connected to left- and right-hand speakers. Only in that way is it possible to recreate at home the listening conditions that are experienced in the studio.

Our HIGH-FIDELITY staff had a particularly good opportunity to listen to comments and to watch reactions. We had arranged our equipment to permit demonstration of single-channel or two-channel reproduction from both tapes and disks. Furthermore, we could switch from one to the other without being observed, and our loudspeakers were connected in such a way that the sound came from all of them regardless of whether it was from one channel or two. Thus the difference was made as slight and subtle as possible.

Yet the majority of the visitors to our exhibit gave signs of being aware of a change when the switch was thrown from one type of reproduction to the other. Richer — fuller — third-dimensional — adds a sense of perspective — of depth — many were the adjectives used to describe the two-channel reproduction. Some listeners were mildly impressed; others remarked, "I'm sorry I heard it. I shan't be satisfied with my present system any more!"

A Matter of Opinion

At the Audio Fair, there was much argument over the correct term to describe two-channel sound. Strictly speaking, they said, binaural reproduction requires the use of two microphones spaced six inches apart, the same as our ears, and that listening be done with earphones instead of loudspeakers. Those who favor this point of view claim that the sound reproduced through two channels over loudspeakers should be called stereophonic. But others maintained that stereophonic reproduction requires

three channels, two for position and one for depth.

The dictionary says binaural means "of, with, or for both ears". With the support of that rather loose definition, we shall probably continue to call two-channel sound binaural, and reserve stereophonic for three-channel sound.

Matters are made somewhat more complicated with the appearance of the word Stereosonic, a trade name for a system developed by Murray Crosby and William Halstead for transmitting and receiving two channels via one FM transmitter and one FM receiver. Which brings us around to a discussion of the methods of securing binaural sound in the home. There are three media: broadcasting, tape, and disks. Let's take each one separately.

Binaural Broadcasting

The simplest form of two-channel broadcasting was used for recent demonstrations in New York City, over WQXR and WQXR-FM. The output from one of two microphones was fed to the AM transmitter, and of the other to the FM transmitter. Listeners with only one receiver heard conventional monaural reception, but those with FM and AM receivers operating simultaneously heard the added dimensional effect of binaural reproduction. This method has been used experimentally in many parts of the Country, and is now being carried on WQXR and WQXR-FM as a commercial feature sponsored by Harvey Radio Company.

Stereosonic is a development which, in effect, provides two audio channels over a single FM station. It was demonstrated to members of the Federal Communications Commission over WGNV in the summer of 1950 to show the feasibility of using one FM station for two entirely

Double header: the Livingston arm plays two bands of grooves.





The Stereosonic system makes it possible to transmit two separate audio channels from one FM station. At the receiving end, an ordinary FM set and a Stereosonic multiplex adapter, illustrated here, provides the separate outputs for two separate amplifiers and speakers. William S. Halstead, left, and Murray G. Crosby are responsible for the development of this system, first demonstrated to the Federal Communications Commission in 1950 over station W'GNY.

different programs. People who had conventional FM sets heard one program without a trace of interference from the other. But a relatively simple unit, connected to an ordinary FM set, made it possible to hear the second program, also without interference, over a second amplifier and speaker.

The Stereosonic system is a ready-made method for binaural broadcasting. Further work has been done by Halstead and Crosby on their original equipment, and it is planned that Stereosonic broadcasts be tested in New York over WQXR, perhaps in March, by which time the converter units are expected to be available commercially. Of course, two amplifiers and two speakers are required, in addition to the FM tuner and the Stereosonic receiving unit.

Binaural Tape Recording

Several companies are now manufacturing binaural tape machines, of which the Magnecord and Ampex are perhaps the best-known. They work on the same principle: there are two separate recording heads to make two tracks on single, standard magnetic tape, and two playback heads. It should be noted, however, that tapes made on these machines are not interchangeable because the recording and playback heads are not positioned identically.

We made several tapes under home conditions, using a Magnecord machine. You probably heard one of them if you visited the HIGH-FIDELITY demonstration at the Audio Fair. From our own experience, we can say that it makes home recording much more interesting, and adds all kinds

of new possibilities for experimenting with pickup techniques. All kinds of surprising and startling effects can be obtained. People who don't know that a binaural system is being used are amazed to hear some mysterious difference that they can't understand, although they recognize instantly that something has been added. For those who can afford the extra equipment, binaural equipment opens a new vista of enjoyment and realism.

Binaural Phonograph Records

Early last Spring, Emory Cook told us of his experimental work with binaural disk recording. The experiments matured into production just in time for the New York Audio Fair. The Cook system was described in detail in the November-December issue of HIGH-FIDELITY.

Essentially, Cook uses two cutting heads and styli, very precisely spaced, so that the two channels of sound are recorded simultaneously on a single microgroove disk, using inner and outer tracks. For playback, two pickup cartridges — spaced exactly the same as the cutting heads — are used. Livingston Electronics has worked with Cook to develop a playback arm which holds two cartridges. A test record is used to adjust the spacing of the cartridges so it corresponds to that used on the recording equipment. Livingston expects to be in production with these arms shortly after the first of the year. Any two cartridges can be used, provided they are similar in their frequency response characteristics.

At the present time, binaural records, using the Cook system, are available in

Continued on page 108

RECORDS

in REVIEW

PAUL AFFELDER • C. G. BURKE • JOHN M. CONLY
RAY ERICSON • ALFRED FRANKENSTEIN • JAMES HINTON, JR.
J. F. INDCOX • DAVID RANDOLPH

CLASSICAL MUSIC ON LONG PLAYING

BACH, C.P.E. *Magnificat in D Major*
 Concerto for Orchestra in D Major

Dorothea Siebert (s), Hilde Rossl-Majdan (a), Waldemar Kmentt (t), Hans Braun (bs); Vienna State Opera Orchestra; Akademie Choir; Felix Prohaska, cond.

BACH GUILD BG 516/17. 2 12-in. 48, 17 mins. \$11.90.

Both historically and musically, this album is a welcome addition to the recorded choral repertoire. Its great historic importance lies in the fact that it demonstrates within its own eight movements the various stylistic currents prevalent at the time of its composition. The work was written in 1749, one year before the death of Johann Sebastian Bach, by one of his own sons. Yet, side by side with passages in the style of the elder Bach, we have sections written in the Italianate style, or with suggestions of the manner of Haydn, which was not to flower until some years later!

The performance seems to have been done with a loving hand: the pacing is excellent, the soloists sing with an uncommon amount of fervor, the balance between chorus and orchestra is fine, so that the ear can actually distinguish the choral basses from the orchestral basses, and the recording itself does justice to the performance. The only slight mechanical fault to be found is a slight tape hiss.

As a bonus, the fourth side of the set contains an ingratiating performance of the same composer's *Concerto for Orchestra in D*, in the arrangement made by Maximilian Steinberg. This is the work that has been known to record collectors through the old Koussevitsky set. Its tender slow movement has become something of a classic by this time. D. R.

BACH *Cantata No. 53 ("Schlage doch")*
 Cantata No. 189 ("Meine Seele")
 Cantata No. 200 ("Bekennen will' ich")

Hildegard Hennecke, (a), Schola Cantorum Chamber Orchestra; August Wenzinger, cond. (Nos. 53 & 200). Walther Ludwig (t); Chamber Orchestra; Fritz Lehmann, cond. (No. 189).

DECCA DL 9619. 12-in. 7, 5, 18 min. \$5.85.

Nos. 53 and 200 are no more than arias for alto and orchestra. The soloist is earnest and disarming in these; orchestra and recording are fair. The reverse presents Mr. Ludwig in trumpeting good voice, with a sensitive accompaniment and translucent sound. Texts are not furnished. C. G. B.

BACH *Four Chorale Preludes*
 Passacaglia and Fugue in C Minor

Catharine Crozier, organ.

KENDALL LP 2551. 12-in. 5, 3, 5, 2, 14 mins. \$5.95.

Chorale preludes: *Kyrie, Gott heiliger Geist; Kommst du nun, Jesu, vom Himmel herunter?; Nun Komm, der Heiden Heiland; Nun freuet euch, lieben Christen g'mein*. Played on the Kilbourn Hall organ at the Eastman School of Music, Rochester, N. Y.

Miss Crozier's version brings to six the number of LP organ recordings of the Passacaglia and Fugue. Musically it is better than most, from a somberly but beautifully paced theme to a majestic conclusion. The registration is lively without trying to dazzle the ear, and subtle rhythmic deviations enhance a structurally sound performance. The chorale preludes offer further examples of Miss Crozier's expressive phrasing within a formal pattern. Mechanically the recording is not wholly satisfactory. In the more brilliant passages echoes (in the recording hall, probably) cloud the figurations, and fortissimos are blurred and blasting. R. E.

BACH *Two Chorale Variations*

Helmut Walcha, organ.

DECCA DL 9615. 12-in. 21, 11 mins. \$5.85.

Chorale Variations on *Sei gegrüßet, Jesu gütig*, played on the Small Organ at St. Jakobi, Lübeck; Canonic Variations on *Vom Himmel hoch*, played on the Schnitger Organ at Cappel.

Helmut Walcha, organ.

Eleven Preludes and Fugues, Vol. 1

DECCA DX-117. Three 12-in. 7, 7, 9, 10, 6, 12, 8, 11, 6, 13 15 mins. \$17.55.

Preludes and Fugues in D Major (Peters Edition Vol. IV, No. 3), G Minor (III, 5), F Minor (II, 5), C Major (II, 7), A Major (II, 3), C Minor (II, 6), G Major (II, 2), A Minor (II, 8), C Major (II, 1), B Minor (II, 10), and E flat Major (III, 1). Played on the Small Organ at St. Jakobi, Lübeck, and the Schnitger Organ at Cappel.

Four more records — the total is now fourteen — in the set of twenty-three being devoted to the complete organ works of Bach in the Archive Series of the Deutsche Grammophon Gesellschaft and Decca Gold Label Records. The execution of this impressive

and worthy project is obviously in good hands. The organist is superb, the instruments as authentic as possible, the recording techniques quite adequate.

The single disk pairs two magnificent works, drawn from the composer's later years — rich contrapuntal display. The Canonic Variations on *Von Himmel hoch*, in particular, result in rhythmic shifts as intricate as many in modern works and harmonies are correspondingly bold. Mr. Walcha has recreated these intellectual fireworks with clear, brilliant playing, using some strikingly individual stops and combinations.

Happily, no attempt was made to limit the volume of preludes and fugues to any particular period of Bach's creative career. The selection ranges widely from early examples, showing the influence of Frescobaldi and Buxtehude, to the one in B Minor that is thought to be the last Bach wrote for the organ. Also included are the one in E flat Major known as St. Anne and the great one in A Minor.

Mr. Walcha's performances continually astonish. They are serious without being stodgy, richly orchestrated without being flashy, meticulous in phrase, perfectly proportioned in architecture. The clarity of the baroque organs, even in the most complex counterpoint, is a joy to the ear. The recording keeps everything clean, retaining enough resonance to make the performances remarkably lifelike.

R. E.



Paul Callaway: the *Clavier Übung* emerged with vital spirituality.

BACH *Clavier Übung* (Complete)

Ralph Kirkpatrick, harpsichord; Paul Callaway, organ.
HAYDN SOCIETY HSL-A, or HSL-3056 through HSL-3062.
Seven 12-in., separate or boxed in album. \$5.95 each or \$41.65 boxed.

The harpsichord works in this giant production are the six partitas in B Flat Major, G Major, C Minor, D Major, A Minor and E Minor; the French Overture; the Italian Concerto; Four Duets and the Goldberg Variations. The organ works are ten Chorale Preludes, with varied subsections, in the schematic order of the Lutheran Mass. This titanic collection of Keyboard Exercises (which are keyboard exercises in about the same degree as Hamlet's soliloquy is an elocution exercise) never has been recorded before as a unit. How it was undertaken this time, through the initiative of a Washington advertising executive (and keyboard fanatic) named Day Thorpe, will be narrated at length in the next issue of HIGH-FIDELITY — by Mr. Thorpe, appropriately enough. Suffice it to say that it took all summer and nearly 40 miles of tape to satisfy the entrepreneurs: Thorpe, Kirkpatrick, Callaway and Wayne Dirksen, Callaway's assistant at Washington Cathedral.

Lovers of harpsichord music already know Kirkpatrick's style of playing — deft, firm, metrical, serious. What they will not have heard before is the sound of a harpsichord as Thorpe and Dirksen record it, which may be a revelation. Gone is the jingle-jangle-jingle; here is the strong, singing, infinitely varied tone that once enriched many a great princely music room; the realism is impressive. Best test-piece for shoppers, perhaps, is the Italian Con-

certo (coupled with the French Overture and Four Duets) which has not been well exploited heretofore on LP. In the Partitas, Kirkpatrick's competition is all on the piano; although some of it is very good, none sounds so authentic as his. In the Goldbergs he encounters his teacher, Landowska, who shows virtuosity he eschews and some lightness he lacks. The sound of her Victor recording is frail beside the Haydn Society version.

Callaway has to contend with Helmut Walcha (Decca-Deutsche Grammophon) and Heitmann (Capitol-Telefunken), and does very well, too. The Heitmann record is sturdy, German and elderly. Walcha puts period-authenticity first, and convincingly. Callaway makes no pretense of living in the 18th century; he is frankly using the Baroque registers of a powerful modern American organ, reminding us that the leading church-music composer in the 20th century is Johann Sebastian Bach. There is vital spirituality here, and the recording easily outclasses the competition.

J. M. C.

BACH *Easter Cantata No. 31 ("Der Himmel lacht, die Erde jubiliert")*
Seven Easter Chorales

Anny Felbermayer (s), Waldemar Kmentt (t), Walter Berry (bs); Vienna Chamber Orchestra and Akademie Choir; Felix Prohaska, cond. in the *Cantata*. Soloists of the Akademie Choir; Kurt Rapf, organ in the *Chorales*.
BACH GUILD BG 512. 12-in. 15, 15 mins. \$5.95.

When the Heavens laugh, Bach laughs with them! For Bach in a rather rare, exultant mood, I commend this cantata with its exhilarating opening movement, dominated by trumpets and drums. The recording captures the spaciousness of the sounds called forth by Bach, and the performance conveys the spirit nicely.

One could wish, however, that the bass soloist did not sound quite so unhappy as he sang the words allotted to him. The other soloists are fine. Although there is a good balance between the chorus and the orchestra, the microphone apparently favored one singer in the soprano section and one in the contralto section, with the result that one cannot be certain as to whether or not these were intended as solo parts.

The seven chorales are sung in subdued fashion by four soloists, rather than by a chorus. This makes for clarity of line, although not tonal richness.

D. R.

BACH *Suites for Unaccompanied Violoncello; No. 3 in C Major, No. 6 in D Major*

Janos Starker, cello.
PERIOD SPLP 543. 12-in. 17, 22 mins. \$5.95.

Your reviewer has something of a personal confession to make. While he is in no way biased against the cello (in fact, quite the contrary!) he must admit to being somewhat less than pleased by the "scraping" sounds that so often result when cellists negotiate the double stops in the unaccompanied Suites of Bach.

It was with the fear of having his ears assaulted by just such sounds that he put off listening to this disk until he had first perused all the others. Much to his surprise and gratification, his fears were unjustified. The sounds were warm and rich throughout, the interpretations fine, the recording resonant. Mr. Starker is obviously a master of his instrument. The Bach Suites have nothing to fear at his hands. But, best of all... neither do we.

D. R.

BACH *15 Three-Part Inventions*

Lukas Foss, piano.
DECCA DL 9634. 12-in. 32 mins. \$5.85.

These are fine-grained, sensitive performances of the inventions. It is surprising to note to what extent the sound of the piano occasionally brings to mind the sound of the clavichord. The recording is good.

D. R.

BARBER *First Symphony*
Dover Beach
Songs

Stockholm Symphony Orchestra; Nils Lehmann, cond. Paul King, (bne), Hartt String Quartet, Sam Quincy, piano.
CLASSIC EDITIONS CE 1011. 12-in. \$5.95.

Barber's first symphony is a vigorous, beautifully constructed and

beautifully scored piece of work. It is one of his earliest compositions, dating from 1935, and remains one of his most distinguished. It is in one movement, subdivided into four sections, lasts 18 minutes, and makes a powerful, splendidly articulated statement. As much cannot be said for the somewhat amorphous songs to texts by James Joyce with which it is associated on this record, but *Dover Beach*, for baritone and string quartet, is a remarkable achievement, translating the thoughtful atmosphere of Matthew Arnold's pessimistic poem into musical nostalgia that bears repeating. *Dover Beach*, as sung by Barber himself on a Victor record, launched this composer's career with the general public about fifteen years ago. On its second time around it loses none of its effectiveness. A. F.

BECK *Concerto for Viola and Orchestra*
†Reichal: *Concertino for Piano and Orchestra*

Walter Kagi, viola. Christiane Montandon, piano. L'Orchestre de la Suisse Romande; Jean Meylan cond. in the Viola Concerto; Edmond Appia cond. in the Piano Concertino.
LONDON LL 601. 12-in. 21, 19 mins. \$5.95.

Two civilized, pallid works, both written in 1949, by contemporary Swiss composers, both born in 1901, Conrad Beck and Bernard Reichal. Beck's concerto is the stronger, but a good middle dirge-like movement and some closely-woven writing for solo instrument and orchestra do not offset the smallness of the ideas, nor his painful straining for originality. Mr. Kagi plays sensitively, and the orchestral performance is good.

Reichal's concertino is tastefully written in a conservative-modern idiom, with a touch of Rachmaninoff in the piano ornamentation and a lot of late Debussy in the harmonies. Miss Montandon's clean, lithe pianism is suitable to the work and the Swiss ensemble co-operates nicely, except for some careless entrances. The sound of the recording is all it should be. R. E.

BEETHOVEN *Concerto for Piano No. 4 — See Debussy*

BEETHOVEN *The Creatures of Prometheus, Excerpts*

London Philharmonic Orchestra; Eduard van Beinum, cond.
LONDON LL 577. 12-in. 38 min. \$5.95.

About half the diverting score, every measure of which is characteristic Beethoven, is included in this handsome demonstration of orchestral playing. The accompanying notes neglect reference to any excisions. Soft and loud, the sound is both full and concise; in between, inclined to harshness. In general, it is more satisfactory than the Concert Hall edition now aging, which has, however, the considerable advantage of completeness. C. G. B.

BEETHOVEN *Quartet No. 10 in E flat, "Harp", Op. 74*

Vienna Konzerthaus Quartet
WESTMINSTER WL 5149. 12-in. 35 min. \$5.95.

For pure tonal beauty of the four instruments in congress no peer for this record comes to mind. The triumph of euphony belongs first to the players, of course: they made the sound; but the engineers and supervisors have had the appreciative knowledge to pass it along to us uncontaminated. The typical long lingering Konzerthaus projection is quite applicable here; and this is one of the very few cases where a competitor seems preferable to the Pascal Quartet (Concert Hall) in Beethoven. C. G. B.

BEETHOVEN *Romanes in G and F — See Bruch*

BEETHOVEN *Sonata No. 28 in A Major, Op. 101*
Sonata No. 23 in F Minor, Op. 57 ("Appassionata")

Wilhelm Backhaus, piano.
LONDON LL 579. 12-in. 17, 20 mins. \$5.95.

Sonata No. 10 in G Major, Op. 14, No. 2
Sonata No. 22 in F Major, Op. 54
Sonata No. 24 in F sharp Major, Op. 78
†Schumann: *Warum, "Fantasiestücke"*
No. 3

Wilhelm Backhaus, piano.
LONDON LL 603. 12-in. 12, 10, 9, 3 mins. \$5.95.

Sensitive interpretations that show that this pianist has lost none

of his mastery. The performances and the recordings leave nothing to be desired. D. R.

BEETHOVEN *Symphony No. 1 in C Major, Op. 21*

Vienna Philharmonic Orch., Carl Schuricht cond.
LONDON LS 631. 10-in. \$4.95.

People who like their Beethoven played at a Continental pace, but with a crisp, light touch, will do well to consider this First. Nothing about it is overpronounced, but it is not routine; it probably will wear well. It has not the hectic excitement of the recent Toscanini version, nor the sonorous jollity of the Scherchen, but both these come (on LP) in combinations with other works. The Schuricht is recorded with the same kind of clean balance that marks the performance. J. M. C.

BEETHOVEN *Symphony No. 2 in D Major, Op. 36*
Symphony No. 4 in B Flat Major, Op. 60

Philharmonic-Symphony Orch. of New York, Bruno Walter, cond.
COLUMBIA ML 4596. 12-in. 65 mins. \$5.45.

Symphony No. 2 in D Major, Op. 36

Vienna Philharmonic Orch., Carl Schuricht cond.
LONDON LL 629. 12-in. \$5.95.

There has been so much business, lately, of comparing controversial Beethoven performances by Toscanini and Scherchen (often with reference to the classic reprints of Weingartner) that less spectacular conductors tend to be neglected, which may be a mistake. With this release of the Second and Fourth Symphonies, Bruno Walter becomes the second conductor to have recorded all nine on LP (the first, if Weingartner be excluded). And there isn't a bad performance in the lot. Neither, perhaps, is there anything very startling, but it is doubtful that there need be; Beethoven can do his own startling. In these two works, less cosmic than the run of Beethoven, Walter has done a fine job, with plenty of gusto, vigor and singing gentleness. If anything is in short supply, it is transparency. In addition, Columbia here initiates a new cutting technique, which they call "variable pitch", and which really seems to be a logical variation of margin-control; the space between grooves is narrowed for quiet portions, as well as broadened for loud ones. As a



Bruno Walter: the conductor whistles as Beethoven is played back.

result they have contrived to get 65 minutes on two 12-inch sides, probably a new record and certainly a great bargain. There is no noticeable loss of tone-quality, though these records are not distinguished for this — for some reason, 30th Street studio was sounding exceptionally empty that day.

The London-Schuricht Second, if it has less appeal to the pocket book, has a little more for the ear. Schuricht makes somewhat les-

thunder than Walter, but there is more transparency, as well as better definition, in his slow movement's quiet passages. He had superior acoustics to work with, too. Actually, all things considered, this is probably the best Beethoven Second yet printed, but not by much of a margin. J. M. C.

BEEHOVEN *Trio No. 7 in B flat Major, Op. 97 ("Archduke")*

Trio di Trieste
LONDON LL 599. 12-in. 36 mins. \$5.95.

Although the cover lists it as the *Trio No. 4* and the label calls it the *Trio No. 7*, it is obvious that no confusion exists in the minds of the performers. This last and most popular of Beethoven's trios is given a fine, full-bodied reading and has the advantage of an excellent recording. The piano actually sounds like a piano. D. R.

BIZET *Carmen: final scene — see Strauss.*

BOCCHERINI *String Quartet, Op. 33, No. 6 — See Scarlatti*

BRAHMS *Concerto for Piano No. 2 in B flat Major, Op. 83*

Wilhelm Backhaus, piano. Vienna Philharmonic Orchestra; Carl Schuricht, cond.
LONDON LL 628. 12-in. \$5.95.

A well-played, workmanlike performance of one of the greatest concertos ever written. What both Backhaus' playing and Schuricht's conducting lack, however, is imagination. The cello solo in the third movement is also rather undistinguished. So far as balance is concerned, the reproduction is satisfactory, but the strings often have a thin, wiry sound. Interpretively and sound-wise, the Columbia recording by Serkin, Ormandy and the Philadelphia Orchestra is still far and away the best. P. A.

BRAHMS *Intermezzi, Op. 117 — See Debussy*

BRAHMS *Lieder*

Alice Howland (s); Paul Ulanowksy, piano.
STRADIVARI STR 610. 12-in. 30 mins. \$5.95.

Miss Howland brings to these fourteen songs an appealing opulence of voice, plus a fine understanding of their meaning, and a completely musical approach. She is most ably assisted by Mr. Ulanowksy. The recording itself is in all ways highly satisfactory.

This listener's enthusiasm for the recording is to be judged in inverse proportion to the length of this review. D. R.

BRAHMS *Quartet in C Minor, Op. 51, No. 1*

Vegh String Quartet
LONDON LL 588. 12-in. 29 mins. \$5.95.

Recording-wise, we are indebted to London's engineers for giving us the chance to hear a string quartet in as close an approach to a "natural" setting as I have heard on records. There is nothing "spectacular" about the sounds . . . no excessive echo to make you think you are listening from the wrong end of a large concert hall. Instead, all four instruments are present, close to you, but with enough "air" around them to give the right amount of spaciousness. In short, the engineers have put their technique at the disposal of the music, rather than use it as a means of "showing off".

The performance is sympathetic, and never breaks the bounds of the "chamber music" style. It would seem from the opening bars of the first Allegro that the players lean toward a rather slow interpretation of the tempo marking. However, as the movement progresses, it becomes apparent that their somewhat leisurely beginning was purposefully planned, to contrast with the greater excitement generated later. D. R.

BRAHMS *Quintet in B Minor for Clarinet and Strings, Op. 115*

Leopold Wlach, clarinet. Vienna Konzerthaus Quartet.
WESTMINSTER WL 5155. 12-in. 38 mins. \$5.95.

A warm, sympathetic performance of what is perhaps the most romantic work ever written for the combination of the clarinet and

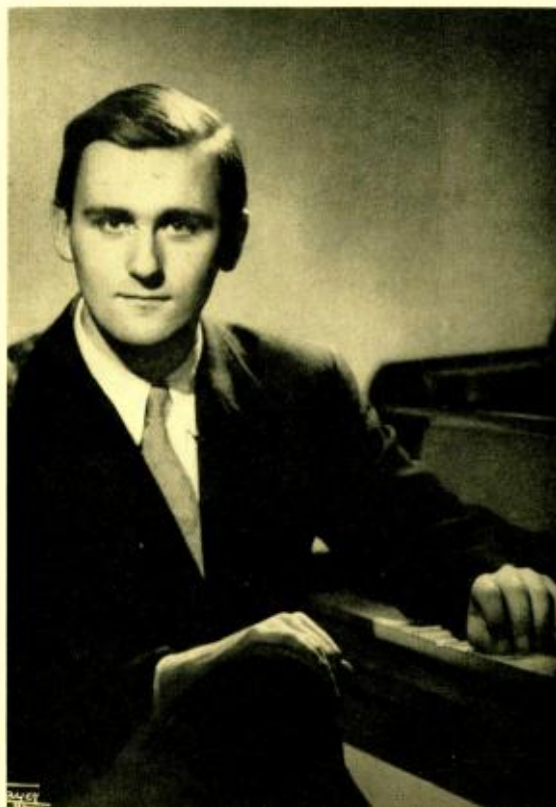
string quartet. This Viennese group is not one to miss a single romantic touch, yet it is never guilty of going over to the sentimental side. In keeping with its tendency toward slow tempi the group takes the final two movements at a more leisurely pace than one is accustomed to hearing.

The recording itself is outstanding. The sounds are rich and well-balanced, the acoustics are excellent and the entire quintet has an amazing presence. In fact, if you would like a startling demonstration of the realism of the recording, listen to the sound of the actual "clicking" of the clarinet keys, just thirty-three seconds from the beginning of the opening movement. D. R.

BRAHMS *Quintet for Piano and Strings in F Minor, Op. 34*

Joerg Demus, Piano. Vienna Konzerthaus Quartet.
WESTMINSTER WL 5148. 12-in. \$5.95.

The Vienna Konzerthaus Quartet does some of its finest work on records in the Piano Quintet. It's an excellent job all around, the interpretation being warm, musicianly and in the right spirit.



Joerg Demus: a Brahms quintet faithful, bright and finely balanced.

while the recording is faithful, bright and finely balanced between piano and strings. Since it is just as well performed and better recorded than the Columbia disk by Curzon and the Budapest String Quartet, I recommend this newer version. P. A.

BRAHMS *Sonata for Violin and Piano No. 2 — See Sibelius*

BRAHMS *Symphony No. 4 in E Minor, Op. 98*

NBC Symphony Orchestra; Arturo Toscanini, cond.
RCA VICTOR LM 1713. 12-in. \$5.72.

Toscanini probably brings more to the interpretation of the Fourth than he does to any of the other Brahms Symphonies. He breathes new life and vigor into this masterpiece by giving it an intensely

virile reading, by sustaining the classic line and by never degenerating into mere sentimentality. This is especially true in the second and fourth movements, and most notably so in the latter, where he maintains a steady, unvaried tempo for the chaconne, instead of constantly varying it as most other conductors do. There is a rightness about his interpretation which will probably make it more durable than others. Further assets are the magnificent playing of the NBC Symphony and the new vitality and fidelity RCA Victor is getting into its orchestral records, which brightens and clarifies the strings and brasses particularly. Those who prefer a slightly broader reading, but one with many of the same admirable characteristics as that by Toscanini, would do well to investigate the Krips-London Symphony version issued by London. P. A.

BRAHMS *Variations on a Theme by Paganini, Op. 35 (Books I and II)*
 †Schumann: *Sonata for Piano No. 3 in F Minor, Op. 14* ("Concerto Without Orchestra")

Robert Goldsand, Piano.
 CONCERT HALL CHS 1147. 12-in. \$5.95.

Both of these works are founded upon themes by someone other than the composer. For his interesting and often imaginative variations Brahms used the Caprice No. 24 in A Minor for solo violin by Paganini. He divided his variations into two series — or "books" — of which the second is the more musically rewarding. Schumann based his entire sonata on a thematic fragment by his future wife, Clara Wieck. It was originally published without the Scherzo as the *Concerto Without Orchestra*, but the missing movement was later added and the work reissued as Schumann's Third Sonata. Goldsand plays the Brahms in a rather matter-of-fact fashion. The seldom-heard Schumann, however, is accorded a warmly-felt interpretation. Reproduction throughout is clear. P. A.

BRUCH *Concerto for Violin No. 1 in G Minor, Op. 26*
 †Saint-Saëns: *Sonata for Violin and Piano No. 1 in D Minor, Op. 75*

Jascha Heifetz, violin. London Symphony Orchestra; Sir Malcolm Sargent, cond., in the *Concerto*. Emanuel Bay, piano in the *Sonata*. RCA VICTOR LM 9007. 12-in. \$5.72.

Concerto for Violin No. 1 in G Minor, Op. 26
 †Beethoven: *Romance No. 1 in G Major, Op. 40; Romance No. 2 in F Major, Op. 50*

Zino Francescatti, violin. New York Philharmonic-Symphony Orchestra; Dimitri Mitropoulos, cond., in the *Concerto*. Columbia Symphony Orchestra; Jean Morel, cond., in the *Romances*. COLUMBIA ML 4575. 12-in. \$5.45.

Both performances of the popular Bruch Concerto are splendid. Heifetz gives a tonally suave and sumptuous account of the work that is incisive yet facile, expressive yet not over-sentimental. Francescatti's version is more brilliantly played and recorded, but Heifetz' longer-lined, less impassioned interpretation is apt to hold up better with repeated hearings.

My vote is for the Heifetz disk, partially because of the dazzling job he does with the tuneful, sometimes showy but not-too-important Saint-Saëns Sonata, in which he gets fine collaboration from Emanuel Bay. Francescatti gives bright-hued performances of the two lovely Beethoven *Romances*, yet his reading of this music is not as thoughtful as that on the recent Decca release by Joseph Fuchs. P. A.

WILLY BURKHARD *Toccata for Four Wind Instruments, Percussion and String Orchestra* — See Mueller.

ELDIN BURTON *Sonatina for Flute and Piano*
Sonatina for Violin and Piano
Fiddlestick
Quintet for Piano and Strings

Eldin Burton, piano; John Wummer, flute; Contemporary Music String Quartet.
 CLASSIC EDITIONS CE 1006. 12-in. \$5.95.

Eldin Burton is a young Georgian, a pupil of Bernard Wagenaar, who is now living in New York. His style as revealed on these records is "conservative" and tuneful, and, in the two sonatinas,

effective by virtue of brevity, simplicity and directness of statement. His *Fiddlestick* is a typical virtuoso's encore-piece, and his quintet, which fills one entire 12-inch side, a trifle rhetorical. A. F.

CHERUBINI *La Liberté à Nice*

Rita McKerrow (s) and Hilda Alexander (c). Paul Hamburger, piano.
 LYRICHORD LL 33. 12-in. 35 min. \$5.95.

This cycle of thirteen duets presents Cherubini in classical vein, not in the dramatic vein of, say, the *Mass in C* or *Medea*. The music, set to Metastasio texts that express ambivalent emotions towards Nice, is all manner, all imitation and response, all graceful sadness and tasteful attachment. Aside from quite tricky modulations, the main difficulty the duets present is one of style, and style is what Rita McKerrow and Hilda Alexander apparently have not to give. They work hard and never do anything tasteless, but their voices do not sound very nice and their musicianship is pedestrian. J. H., Jr.

DEBUSSY *Dances Sacrée et Profane* — See Ravel

DEBUSSY *Etudes*

Monique Haas, piano.
 DECCA DL 9599. 12-in. \$5.85.

Debussy was inspired to write his twelve *Etudes* while he was working on an edition of Chopin's compositions in this form. Though they do not have the appeal of the older man's music, they do have, here and there, a certain welcome tongue-in-cheek attitude which is missing in the Polish master's works. Monique Haas' playing has more fluency and subtlety than the previous recorded version by Charles Rosen, and the piano tone here is appropriately softer in texture. P. A.

DEBUSSY *Children's Corner* — Suite
Suite Bergamasque

Walter Gieseking, piano.
 COLUMBIA ML 4539. 12-in. \$5.45.

Préludes — Book I

Walter Gieseking, piano.
 COLUMBIA ML 4537. 12-in. \$5.45.

Préludes — Book II

Walter Gieseking, piano.
 COLUMBIA ML 4538. 12-in. \$5.45.

†Beethoven: *Concerto for Piano No. 4 in G Major, Op. 58*

Walter Gieseking, piano. The Philharmonia Orchestra; Herbert von Karajan, cond.
 COLUMBIA ML 4535. 12-in. \$5.45.

†Brahms: *Intermezzo, Op. 117*
 †Schumann: *Kinderszenen, Op. 15*

Walter Gieseking, piano.
 COLUMBIA ML 4540. 12-in. \$5.45.

†Franck: *Variations Symphoniques*
 †Mozart: *Concerto for Piano No. 23 in A Major (K. 488)*

Walter Gieseking, piano. The Philharmonia Orchestra; Herbert von Karajan, cond.
 COLUMBIA ML 4536. 12-in. \$5.45.

In one fell swoop, Columbia has issued six new disks by Walter Gieseking, who continues to demonstrate that he is one of the very greatest pianists of our day. Those who have been jealously guarding their old 78 rpm. records of his performances of most of the works listed above can safely part with them and substitute these wonderful new releases.

No one has ever surpassed Gieseking in capturing the elusive beauties of Debussy's piano music. For those who are familiar with his miraculously revealing readings of this music, it need only be

mentioned that they are now available; to others I recommend that they be heard immediately.

His playing of the three Brahms' *Intermezzi* is penetrating and deeply felt, while Schumann's *Scenes of Childhood* are delivered in a simple, charming manner that suits the music admirably.

As to the works with orchestra, Gieseeking gives the most compelling meaningful and romantically imaginative interpretation of the Franck *Symphonic Variations* I've ever heard — considerably slower in tempo than his older version. The Mozart Concerto sounds both neat and discreet; the Beethoven is performed in a thoughtful, deeply introspective way, making it far more appropriate than his rather Mozartean account of this work on 78's.

The reproduction on all of these disks is first-rate. P. A.



Nelsova and Gieseeking: elegant style in Dvorak; mastery in Debussy.

DELIBES Arias from *Lakmé*

Lily Pons (s). Unidentified symphony orchestra; Gabriel Cloëz, cond.
DECCA DL 4024 (MG 2803). 10-in. \$2.50.

For listeners who have pleasing memories of Lily Pons as Lakmé at the Metropolitan, here are neatly recorded, stylistically excellent, vocally less-than-perfect renderings of the Bell Song, *Pourquoi dans les grands bois?*, and *Dans la forêt pres de nous*. J. H., Jr.

DVORAK *Concerto for Cello in B Minor, Op. 104*

Zara Nelsova, cello. London Symphony Orchestra; Josef Krips, cond.
LONDON LL 537. 12-in. \$5.95.

It is perplexing why the cello, one of the noblest-sounding and widest ranged of all instruments, should be so badly neglected by composers. Yet this rich, highly melodic concerto is one of only about half a dozen works in this form that are really worthy of it. Like the *New World* Symphony, the concerto dates from Dvorak's stay in America — he was inspired to write it when he heard Victor Herbert play his own concerto — but its spirit is decidedly Czech. It is a pity that this first really up-to-date long-play recording is not more successful. Nelsova is a fine cellist with an elegant style and not too large a tone. She has proved her artistry in recordings of the Samuel Barber Concerto and Block's *Schelomo*. Here, however, her playing lacks the requisite fire, and there are even occasional slips in intonation. Besides, Krips' accompaniment seems rooted to the spot; he takes the entire work too slowly, resulting in stodginess rather than firm forward motion. The orchestral playing, however, is admirable in every respect. From the standpoint of reproduction, the cello tone is clean and natural; but the orchestra, sharply defined with some favoritism to the highs in the first movement, has a cloudy, slightly muffled sound in the second and third. Despite its age, there is still no competition for the Casals recording. P. A.

DVORAK *Concerto for Piano in G Minor, Op. 33*

Friedrich Wuehrer, piano. Vienna Symphony Orchestra; Rudolf Moralt, cond.
VOX PL 7630. 12-in. 40 min. \$5.95.

The curse of the Nineteenth Century was verbosity, and this pleasant-enough nothing-in-particular is too long by half for its ideas.

The performance is genially sympathetic by pianist and orchestra, and the sound is demurely satisfactory. C. G. B.

DVORAK *Quartet No. 6 in F Major, Op. 96* ("American") †Smetana: *Quartet No. 1 in E Minor* ("From my Life")

The Koeckert Quartet
DECCA DL 9637. 12-in. \$5.85.

An excellent coupling of two quartets which have a certain spiritual relationship. Both works are given good solid performances by an ensemble which is new to me. It sounds more polished in the Dvorak than in the Smetana, but the tone in both is somewhat rougher than we are used to hearing from the numerous slick groups playing in this country. The reproduction by Deutsche Grammophon is not too bright, but is more than adequate. Until something really superlative comes along, these readings will do nicely. P. A.

DVORAK *Symphony No. 5 in E minor, Op. 95*. (From the *New World*.)

The Cleveland Orch. George Szell, cond.
COLUMBIA ML 4541. 12-in. \$5.45. 38 min.

Judged on the basis of sound alone, this admirable recording gives the recent Kubelik version, on Mercury, a very close race. In fact, many will prefer, as I do, the suave tone of the Clevelanders to the somewhat coarser work of the Chicagoans. As a performance, this seems vastly superior, thanks mainly to Szell's ever present and sound musicianship, his ability to refrain from unnecessary fussing with the dynamics of the score and to let the music speak for itself. The approach is similar to that of Walter, but the performance is better controlled. The Cleveland tone, which has shown steady improvement in the past two years, is now almost the equal of more fashionable orchestras, which means more polished and, over all, tonally persuasive. J. F. I.

ELGAR *Serenade for Strings in E Minor, Op. 20* *Introduction and Allegro, Op. 47* †Vaughan Williams: *Fantasia on a Theme of Tallis; Fantasia on Greensleeves*

Strings of the New Symphony Orch., Anthony Collins cond.
LONDON LL 583. 12-in. 45 mins. \$5.95.

The charges of bombast and emptiness sometimes leveled at the music of Elgar are certainly not applicable to the lovely *Introduction and Allegro* for strings. In no other work by this famous Edwardian Briton is there such perfection of structure, or such mastery of instrumental handling. The *Serenade*, an earlier work, is attractively written but lacks the imperus, the depth, the invention of its companion piece. The Vaughan Williams fantasias are a happy choice wherewith to back the Elgar. Their almost clerical feeling, the beauty of their polyphonic structure, the austerity of their musical thought, the richness of their scoring, show another facet of English music of the early 1900's. Most listeners will know the *Greensleeves* melody in some form or other, but never has it been so beautifully arranged as here.

The recording is a superb example of London's sound at its best. Under the direction of Collins, a very knowledgeable musician in media like these, there emerge performances that glow with an inner light. There is faultless balance, fine pace, a high finish. With careful compensation, the top strings take on a luminous sheen; the basses are solenn and massive. J. F. I.

ELGAR *Variations for Orchestra on an Original Theme, Op. 36* ("Enigma") *Serenade for Strings in E Minor, Op. 20*

Concert Hall Symphony Orchestra; Walter Goehr, cond.
CONCERT HALL CHS 1154. 12-in. \$5.95.

This first long-playing recording of Sir Edward Elgar's magnificent and imaginative *Enigma* Variations presents the work in a careful, clear, subtly phrased performance by an excellent conductor and orchestra. Goehr's only shortcoming is a tendency to drag the tempo, especially in the faster variations. Filling out the second side is a fine, expansive reading of the highly melodic, tremendously

attractive, undeservedly neglected Serenade for Strings in E Minor. Recording throughout is splendidly full and clear. P. A.

FALLA *The Three-Cornered Hat*

Orchestra de la Suisse Romande; Ernest Ansermet, cond. (with Suzanne Danco, mezzo-soprano).
LONDON LL 598. 12-in. 36 min. \$5.95.

Not long ago Urania brought out a brilliant version of the complete ballet, marred only by some rumble and the insensate prominence of the singer. This is better; it is one of London's best achievements, viewed from all aspects. Mr. Ansermet is the right man: his variety of nuance and pace are astonishing and he is always at his best with the Geneva orchestra. The sound, a little low in level, is imposing in all its origins: washed in the bass, murmurous and un-shrill in muted strings, solid without rasp in the tuttis. There are no conspicuous faults, and the review copy had surfaces nearly noiseless. The disk is destined for longevity. C. G. B.

FAURE *Sonata for Violin and Piano in A Major, Op. 13*
Sonata for Violin and Piano in E Minor, Op. 108

Jean Fournier, violin. Ginette Doyen, piano.
WESTMINSTER WL 5156. 12-in. \$5.95.

The A Major Sonata, one of the more familiar repertoire pieces, was written in 1876, when Fauré was 31; the E Minor dates from 1917, when he was 72. The former is immensely melodic and rich in harmonic texture. It might be called reminiscent of the Franck Sonata in the same key, except that Fauré wrote his ten years earlier. The E Minor Sonata is generally less interesting. Both works are played with fine warmth and the proper Gallic spirit by two serious artists. In the recording, the violin is placed too close to the microphone, with the result that it overbalances the piano. One can even hear the violinist breathe. P. A.

FRANCK *Symphonic Variations* — See Debussy

GLUCK *Arias from Orfeo ed Eurydice: Che puro ciel and Che faro* — see Strauss.

HINDEMITH *Der Schwanendreher*
Hérodiade

Guenther Breitenbach, viola. Vienna Symphony Orchestra; Herbert Haefner, cond.
VOX PL 7460. 12-in. 24 mins. \$5.95.

Der Schwanendreher is a concerto for viola and small orchestra based on German folk tunes. It was composed in 1935, not long after the famous *Mathis der Maler*, when Hindemith was much concerned with German folk material, its purely musical potentialities, and its philosophic implications. The "program" of the *Schwanendreher*, as set forth by the composer himself is as follows:

"A minstrel, entering a happy gathering of people, expounds before them songs that he has gathered abroad, both serious and frivolous in nature; according to his inventive genius as a 'musikant', he preludes, embroiders, and exercises his fantasy upon these themes, ending with a dance piece."

The "program" is so thoroughly realized in the music that the critic is left with little to say. The work is brilliant, immensely ingenious, full of "Gothic" elaboration and austerity, and, despite the remarks of Peggy Glanville-Hicks in the notes issued with the record, full of charm as well. It is splendidly played by Breitenbach, who is a far more persuasive interpreter of the solo part than the composer himself. (Hindemith recorded the piece for Victor some years after it was written.)

Hérodiade was written in 1944 for a dance composition by Martha Graham. It is a serious, dark, somber piece, written for a chamber orchestra which glows with the same kind of intensity as the kings and crucifixions of a Rouault; it is one of Hindemith's richest and devastatingly powerful works, and one that deserved to be more fully annotated than it is. Miss Glanville-Hicks tells us that the composer describes it as "a recitation for chamber orchestra after a poem by Mallarmé," and that "the poem, although none of it is spoken, is precisely quoted" at various stages in the score. That is all we are told, although it is clear that the lines of Mallarmé should have been given in the notes. This omission is not the fault of the annotator but of the publishers, who should have given her more

space. I dwell on this point because the single sheet pasted to the back of the record sleeve has become the Procrustean bed upon which almost all LP annotations must be laid, and it is often quite inadequate. A. F.

HINDEMITH *Sonata for Two Pianos, Four Hands (1942)*
Sonata for One Piano, Four Hands (1938)

Karl and Margaret Kohn, piano.
CLAREMONT CR-1203. 12-in. 16, 12 mins. \$5.95.

Two Hindemith piano works make a welcome appearance on disks in well-played but poorly recorded performances. The 1942 Sonata opens with a delightful, almost impressionistic movement called Chimes, and the bell-like effects possible to the piano are exploited throughout the other four movements — a busy Hindemithian Allegro, an expressively harmonized Canon, a Recitative: This World's Joy, and a mildly syncopated Fugue. The composer in his more formal and workaday mood dominates the 1938 Sonata, which is not without its good ideas. The playing grows a little thick and muddy in spots but on the whole is satisfactory. The piano tone sounds thin and strident. R. E.

LISZT *Années de Pèlerinage — Deuxième Année*
†Schumann: *Papillons, Op. 2*
Arabesque, Op. 18

Wilhelm Kempff, piano.
LONDON LL 515. 12-in. \$5.95.

These are smooth-toned and romantically conceived — though not too interesting or convincing — performances of some moderately attractive music. The three excerpts from Liszt's Italian portion of his *Années de Pèlerinage* are the *Sonetto del Petrarca* No. 47 in D flat Major, the *Sonetto del Petrarca* No. 104 in E flat Major and the *Sonetto del Petrarca* No. 123 in A flat Major, music more for the pianist than the average listener. The recording is satisfactory. P. A.

LISZT *Six Grandes Etudes after Paganini*
†Rachmaninoff: *Variations on a Theme by Chopin, Op. 22*

Robert Goldsand, piano.
CONCERT HALL CHS 1149. 12-in. \$5.95.

Here is more music in which the composers drew their thematic inspiration from music by others. Best known of the Liszt Etudes is *La Campanella*, but four of the remaining five are drawn from Paganini's Caprices for solo violin. The early Rachmaninoff work uses as its theme Chopin's *Prelude No. 20 in C Minor, Op. 28*. Though Liszt does little but embroider the already difficult Paganini music, Rachmaninoff develops the simple Chopin theme quite extensively. Goldsand's performances of both works are sound and clean, and his playing of the Rachmaninoff is certainly equal to Bernhard Weiser's fine job for the Rachmaninoff Society, issued a little over a year ago. Reproduction is excellent. P. A.

LISZT *Spanish Rhapsody*
Mephisto Waltz
Consolation No. 3

Gyorgy Sandor, piano.
COLUMBIA ML 2209. 10-in. 12, 10 & 4 min. \$4.00.

Mr. Sandor has tried to increase the musical interest of these pieces at the expense of their showiness, and although he is probably wrong in this, he is not entirely unsuccessful. The reproduction of his piano would have been extremely impressive if a little less hard. C. G. B.

MAHLER *Symphony No. 4, in G major*

Concertgebouw Orchestra of Amsterdam; Eduard van Beinum, cond.; Margaret Richie, (s).
LONDON LL 618. \$5.95.

Superb clarity and point are the defining reproduction characteristics of this relaxed performance of Mahler's least pretentious and most lyrical symphony. Eduard van Beinum's association with the great orchestra he conducts here dates back more than twenty years, and his rapport with its members is such that the music seems to sing itself without intrusion from the performers. There is no virtuosic intrusion, no striving for effect. However, competition comes from Columbia's somewhat fuzzier recording of Bruno

Walter conducting the New York Philharmonic Symphony, and Mr. Walter's association with Mahler goes back many more years than twenty. Another difficult choice between a better-than-good performance, excellently reproduced, and a richer, more illuminating performance that is slightly veiled in sound. J. H., Jr.

MAHLER *Symphony No. 8 in E ("Symphony of a Thousand Voices")*

Elsa Matheis (s), Daniza Ilitsch (s), Rosette Anday (a), Georgine Milinkovic (a), Erich Majkut (t), Georg Oeggel (bne), Hugo Wiener (bs); Vienna Kammerchor, Singakademie and Sängerknaben with the Vienna Symphony Orchestra; Hermann Scherchen, cond.

COLUMBIA SL 164. Two 12-in. 1 hr. 17 min. \$10.90.

Works of such enormous length, conscripting such enormous forces, rarely gain performance except at a Festival. This performance is from the International Music Festival at Vienna in 1951; and the concept behind the interpretation, the drive rowelled by the concept and the spectacular fervency with which Mahler's guileless mysticism is trumpeted, earn startled respect. On these records the orchestra is re-created with appropriate depth and occasional brilliance, but that is all that one can say in favor of the engineering. The Festival requirements obviously were given precedence over the desiderata of the phonograph, and the microphone placement has produced a distressing mockery of balance. The solo voices are louder than the various choirs and they are distorted; some of the choirs are barely audible; the women's voices are in unacceptable domination over the men's. Except to collectors for whom the music is a *sine qua non*, the disks are hardly indispensable. C. G. B.

MENDELSSOHN *A Midsummer Night's Dream. (Wedding March, Scherzo, Nocturne)*

Berlin Philharmonic Orch., Ferenc Fricsay, cond.
DECCA DL 4025. 10-in. 17 min. \$2.50.

Fricasy made a recording of the complete Mendelssohn suite for Decca on Decca DL 8516. Apparently these three excerpts have been extracted from that version. Bright, but not dazzling, playing from the orchestra in a reading that is appealing for its warmth and intimacy. First rate sound in all but the quietest of passages, where some blurriness is apparent. For those who want only the cream of the score this is a most attractively priced disk. J. F. I.

MENDELSSOHN *Symphony No. 4 in A Major, Op. 90 ("Italian")*
†Mozart: *Symphony No. 40 in G Minor (K. 550)*

Minneapolis Symphony Orchestra; Antal Dorati, cond.
MERCURY MG 50010. 12-in. \$5.95.

The lively Mendelssohn symphony finds conductor and orchestra in superlative form. Their performance of this difficult work is amply virtuosic, yet very sensitively phrased, even in the racing saltarello finale. Since this also features Mercury's superb recording characteristics, it is to be preferred to the older Szell-Cleveland Orchestra version for Columbia. The Mozart is not as subtle as it might be, but is given a workmanlike performance. P. A.

MENDELSSOHN *Symphony No. 5 in D Major, Op. 107 ("Reformation")*
Legend of the Fair Melusina — Overture

Vienna State Opera Orchestra; Felix Prohaska, cond.
VANGUARD VRS 425. 12-in. \$5.95.

A woman who once attended a performance of *Hamlet* for the first time came out of the theatre remarking that the play "was full of quoting." Mendelssohn's *Reformation* Symphony is also "full of quoting," extensive use being made of the so-called "Dresden Amen"—used even more extensively by Wagner in *Parsifal*—and the Lutheran chorale, *Ein feste Burg ist unser Gott*. These themes were quoted for a reason; the symphony was composed in 1830 for the centenary of the Augsburg Confession, at which time the foundation was laid for the Lutheran Church Creed. Prohaska makes it all sound very appealing, with his sensitive, sympathetic interpretations. Besides, the reproduction is exceptionally faithful, slightly favoring the strings, and with an ideal hall resonance. P. A.

MOZART *Arias from Le Nozze de Figaro: Non so piu and Voi che saete — see Strauss.*

MOZART *Concerto for Piano No. 23 — See Debussy*

MOZART *German Dances (21), KV 509, 571, 600 and 605*

Frankenland Symphony Orchestra; Erich Kloss, cond.
LYRICHORD LL 31. 12-in. 14, 13, 14 & 8 min. \$5.95.

All these have been issued at one time or another throughout the phonograph's changing eras, but never so many in one collection. The hearer invariably surrenders to the exhilarating ingenuity so brightly lavished, but he is sure to feel, after these interpretations, that less perfunctory preparation would have improved them. Reproduction is a little harsh. C. G. B.

MOZART *Sonata (Unfinished) in F, KV 533 (with Rondo in F, KV 494, appended)*
Adagio in B Minor, KV 540
Fantasy and Fugue in C, KV 394
Rondo in D, KV 485

Paul Badura-Skoda, piano.
WESTMINSTER WL 5154. 12-in. 22, 10, 8, 5 min. \$5.95.

The Same

Paul Badura-Skoda, on a reconstructed 1785 Anton Walter piano.
WESTMINSTER WL 5153. 22, 10, 8, 5 min. \$5.95.

An enterprising and amusing experiment that is not particularly successful, primarily because the piano sound for both the old and the new instrument is below the Westminster standard, and the common explosiveness in both trebles tends to diminish the contrast which is the point to be made. In both the bass is excel-



Badura-Skoda and Mozartian piano: volume was too high at first.

lent, and Mr. Badura-Skoda himself is as usual insidiously telling in Mozart. The 1785 instrument has been tuned to the lower pitch customary in Mozart's time, thus giving to WL 5153 an odd and disturbing interest. C. G. B.

(Mr. Badura-Skoda actually heard this recording for the first time in New York in November, when he arrived to begin his current American concert tour—also his first. His immediate reaction was to turn the volume very low for the recording of the old piano, and to wish that this instruction had been put on the record sleeve. Oddly, this very thing had been done by another company, SPA, when they issued a Mozart program played by Miss Lonnie Epstein on a reconstructed duplicate of the Walter piano Badura-Skoda used. Badura-Skoda also commented that the sonata, being timeless in style, went better on the modern piano he used, a big Boesendorfer. The fantasy and fugue gained, he thought, from the opening diction of the old Walter. J. M. C.)

MOZART *Symphony No. 40 — See Mendelssohn*

MOZART *Zaide, K. 344 (336b)*

Mattiwilde Dobbs (s), Hughs Cuénod (t), Joseph Peyron (t), John Riley (t), Bernard Demigny (bs). L'Orchestre Philharmonique de Paris; René Leibowitz, cond.
POLYMUIC PR 901/2. Two 12-in. \$11.90.

When Mozart died he left, among bundles of papers and scores, the

fragments of an uncompleted opera called *Zaide* — enough for two acts of modest length, with a third obviously yet to come. Nobody knows the intended order of these fragments. Nobody knows exactly when (circa 1779, by all evidence) or why they were composed or why the work was not completed or performed. Musiological surmises on these points are discussed in the excellent program notes to this recording. But, after all, the point is that the music — however ordered, however interesting to scholars as Mozart's first essay in non-Italian opera, as a precursor of *Die Entführung aus dem Serail*, etc. — is extremely lovely and, in a performance as good as this one, well worthy of a place in any Mozartian's record library.

The story, which deals with love and imprisonment in a vaguely Turkish milieu, proceeds mostly like a *singspiel*, with developments taking place largely in terms of the almost-forgotten *melodram* technique of speech over musical background and arias reserved for emotional reactions. However, the terminal ensembles of each act are in the best style of the dramatic ensembles in later operas, and the arias are excellent examples of Mozart's talent for creating rounded characters out of unpromising literary material.

Aside from René Leibowitz' thoroughly idiomatic and surpassingly musical conducting, the most striking single contribution to this well-reproduced performance is that of Mattiwilde Dobbs, a young American soprano who has been having great success in Europe since winning the Geneva Competition last year. All the other singers are at least very good, with Hughes Cuénod perhaps outstanding. J. H., Jr.

PAUL MUELLER *Sinfonia for String Orchestra*
†Willy Burkhard: *Toccata for Four Wind Instruments, Percussion and String Orchestra*.

Collegium Musicum of Zurich; Paul Sacher, cond.
LONDON LL 596. 12-in. \$5.95.

One of the most important musical manifestations of recent years is the emergence into world renown of a large group of Swiss composers. The activities of Paul Sacher as conductor and exponent of modern music no doubt has much to do with this; at all events, Switzerland is now, for the first time in history, a major musical nation, thanks to composers like Burkhard and Mueller.

Mueller's *Sinfonia for String Orchestra* is a well-written, highly polyphonic, somewhat academic piece, but Burkhard's *Toccata* is a joy. It overflows with wit, charm, ingenuity, zest, inventiveness and color, and it is to be hoped that more works from the same pen will soon find their way, both on records and through the concert hall, to the American audience. A. F.

OFFENBACH *La Belle Hélène*

Janine Linda (s), Lolly Valdarnini (s), Jacqueline Vitry (s), Annette Martineau (s), Janine Weishardt (ms), André Dran (t), Roger Giraud (t), Jean Mollien (t), Armand Duval (sic.) (t), Jacques Linsolas (bne.), Jean Hoffman (bne.), Lucien Mans (bs). Paris Philharmonic Orchestra and Chorus; René Leibowitz, cond. RENAISSANCE SX-206. Two 12-in. \$11.90.

Anyone who has seen the Ballet Russe de Monte Carlo dance *Gaité Parisienne* knows what Offenbach's music is like. Anyone who has seen Ballet Theatre dance *Helen of Troy* knows, in outline, the music and plot of *La Belle Hélène*; what he doesn't know is the exquisite satire of the libretto or the hilarious (at least to me) turns and acrobatics of the voice parts.

Several years later, Meilhac and Halévy were to give Bizet an excellent libretto for *Carmen*, but in 1867 they occupied themselves by writing Offenbach one that would satirize Homeric mythology and contemporary Parisian society at once. The end result is one of the most urbane and sharp-witted of comic operas.

It is always a little startling to see the name of René Leibowitz, whose main distinction is as a twelve-tone composer and theorist of sorts, attached to an enterprise of this sort, since so few of his dodecaphonic compeers are so catholic in taste as he. His performance, despite singers of variable means, crackles and flows in a most ingratiating manner. The recording is a very close-to studio job, to judge from the sound; but it is unlikely that a better will soon be available, certainly not one so right in spirit. J. H., Jr.

PANUFNIK *Ancient Polish Airs and Dances*
†Anon.: *Seven Polish Folk Songs*

Orchestra of Radio Warsaw; Jerzy Kolaczowski, cond., in

Panufnik. Mazowsze Choral Ensemble, with orchestra; Tadeusz Sygietyński, cond., in folk songs.
VANGUARD VRS-6001. 12-in. 44 min. \$5.95.

The Panufnik is a suite arranged from sixteenth-century material and interspersed, it is said, with original airs composed in the same style. Conventionally orchestrated, vaguely modal, folkish in rhythmic character, and harmonically discreet, they make pleasant, undemanding listening. The folk songs, collected and presumably orchestrated by their conductor, actually have a good deal more character. The recording, so-so in absolute terms, is quite adequate to the uncomplex material. J. H., Jr.

PONCHIELLI *Dance of the Hours, from La Gioconda*
†Weber: *Invitation to the Dance*

Royal Opera House Orchestra. Hugo Rignold, cond.
DECCA DL 4019. 10-in. \$2.50.

Apparently this record was obtained by excerpting these neat, un-inspired performances from the 12-in. DL 9549, which also holds the suite from Delibes' *Sylvia* ballet. J. H., Jr.

POULENC *Ballet Suite: Les Biches*
†Scarlati-Tommasini: *Ballet Suite: The Good-Humored Ladies*

L'Orchestre de la Société des Concerts du Conservatoire de Paris; Roger Désormière, cond.
LONDON LL-624. 12-in. \$5.95.

These two suites, both created for the Ballets Russes of Sergei Diaghileff, are as charmingly light-hearted as ballet music ever gets, and they set each other off perfectly. The Scarlati music is taken from various keyboard sonatas, delightfully scored by Vincenzo Tommasini with a harpsichord continuo as background. The Poulenc score has some of the same eighteenth-century elegance, spiced by the jazzy idiom of Paris, 1920, made more astringent by Stravinskyan harmonization and the composer's own characteristic wit. Both are played and recorded as well as they are ever likely to be. J. H., Jr.

PROKOFIEFF *Sonata No. 2 in D Minor*
Sonata No. 5 in C Major

Robert Cornman, piano.
LONDON LL 553. 12-in. 15. 12 mins. \$5.95.

Prokofieff's Second Piano Sonata, written in 1913 when he was only twenty-two, stands up well after all these years, far better than the noisy Second Piano Concerto, which was composed about the same time. The Sonata sounds thoroughly Russian, deriving much of its coloristic and harmonic devices from Rachmaninoff. Prokofieff had strong roots in classicism, which give his music a sturdiness denied contemporaneous works that seemed more venturesome at the time. The Fifth Sonata, dating from 1925, treats more complex material with greater elaborateness, but the structural outlines are still clear. Only the grotesquerie of the slow movement has grown a little tiresome. The performances and recording are first class. Mr. Cornman, a young American pianist, is particularly careful not to overstress the musical jokes. Another performance of the Fifth Sonata exists on LP records, but there are none of the Second. R. E.

PUCCINI *La Bobème*

Frances Schimmenti (s), Mafalda Micheluzzi (ms), Giacomo Lauri-Volpi (t), Giovanni Ciavola (bn), Enzo Titta (bn), Victor Tarozi (bs), Carlo Passerotti (bs). Orchestra and Chorus of the Teatro dell' Opera, Rome; Luigi Ricci, cond.
REMINGTON R-199-99. Three 12-in. \$7.50.

This album maintains the greatly improved technical level as the same company's new *La Traviata*; otherwise, it has less to recommend it. Frances Schimmenti again sings the leading soprano role competently and often with very pretty tone, but only occasionally does she show signs of realizing its more mature emotional implications. The sum of Giacomo Lauri-Volpi's contribution is less than his name implies. His reputation was built on a strong, bright voice rather than on artistic capacity, and although he produces many tones in which the metal is still bright he produces as many that are tarnished, pitted, and decidedly unlovely. The rest of the vocal characterizations vary between the unexceptionable but unexceptional routine of Mafalda Micheluzzi's *Musetta* and the

foggy-sounding, insensitive competence of Giovanni Ciavola's Marcello. Luigi Ricci does not succeed in marshaling a performance that is better than ordinary. J. H., Jr.

RACHMANINOFF *Concerto for Piano No. 3 in D Minor, Op. 30*

Moura Lympany, piano. New Symphony Orchestra; Anthony Collins, cond.
LONDON LL 617. 12-in. \$5.95.

A composer usually is not the best interpreter of his own music. This rule was sharply contradicted, however, by the late Sergei Rachmaninoff, who performed his own works as no one else could. We are indeed fortunate that he made many of these performances permanent on disks, though this has certainly been to the disadvantage of others who have tried to record his compositions since that time. The latest victim is Moura Lympany who, so far as this concerto is concerned, had no right to try in the first place. For this is decidedly a man's concerto, requiring a much fuller tone and more commanding style than Miss Lympany or almost any other woman could summon up. Not only is her tone small, but her interpretation is small-scaled and overly fussy, with too much attention to the trees and not enough to the forest. In other words, Rachmaninoff's long, singing melodic line is too often obscured by unimportant details in the inner voices. The accompanying orchestra, directed in fairly cool fashion by Collins, sometimes sounds thin in the climactic passages, suggesting that it may have been reduced for this recording. Otherwise, good tone and a balance are maintained throughout. As yet, I haven't found anything that can approach Rachmaninoff's recording with Ormandy and the Philadelphia Orchestra on 78 rpm. Until Victor decides to reissue it on microgroove, I'm holding onto my set. P. A.

RACHMANINOFF *Variations on a Theme of Chopin — See Liszt*

RAVEL *Cinq Mélodies Populaires Grecques*
†Fauré: *Automne; Mandoline; Soir*
†Aubert: *La Vaincu; Le Visage Penché*
Two traditional Greek songs

Irma Kolassi (ms); Jacqueline Bonneau, piano.
LONDON LS 568. 10-in. \$4.95.

Ravel's arrangements of five Greek songs, which take up the largest section of the record, are just as interesting musically as his better-known *Chansons Populaires* if not as physically exciting as the *Chansons Madécasses*. Irma Kolassi, the possessor of an attractive, flexible voice, sings them with accuracy and musicality, and her efforts are very well reproduced. These songs are not otherwise available on LP. The Fauré songs, more familiar, and the Aubert songs, which are certainly worth hearing, are also well sung. J. H., Jr.

RAVEL *Complete Piano Music*

Robert Casadesus, piano.
COLUMBIA ML 4518, 4519, 4520 (three separate disks). Each 12-in. Each \$5.45.

Vol. I (ML 4518): *Pavane pour une Infante défunte; A la manière d'Emmanuel Chabrier; A la manière de Borodine — Valse; Sonatine; Miroirs*. 5, 2, 1, 10, 25 mins.

Vol. II (ML 4519): *Ma Mère l'Oye* (piano four hands, with Gaby Casadesus); *Habanera* (piano four hands, with Gaby Casadesus); *Jeux d'eau; Gaspard de la Nuit; Menuet Antique*. 12, 2, 4, 19, 5 mins.

Vol. III (ML 4520): *Le Tombeau de Couperin; Valses Nobles et Sentimentales; Prelude in A Minor; Menuet sur le nom d'Haydn*. 21, 12, 12, 2 mins.

Columbia has every reason to be proud of these records, which preserve virtually authentic performances of some of the most elegant piano music ever written. Listening to this complete list was no musicological chore. The unformed, undigested, unsuccessfully experimental, and uninspired are not to be found in Ravel's piano music (or any of his music, for that matter). Although his style changes importantly from the *Habanera* (1895) through *Gaspard de la Nuit* (1908) to *Le Tombeau de Couperin* (1914-17), the works are all like highly polished gems, each sufficient unto itself, with content and form perfectly matched. Some pieces may be trifles, but they hold amusing or charming conceits, beautifully wrought; they are never dull. One of the few important contributors to twentieth-century piano literature, Ravel extended the coloristic devices of the piano in a way that influenced many major composers, including



Ravel's friend Robert: as in the 1920's, two great Frenchmen — one alive — joined forces for music.

his contemporary Debussy. The innovations are rarely obtrusive, however. Ravel's spiritual affinity to the eighteenth century, often pointed out and quite obvious in his music, expressed itself in an aesthetic discipline that gives the music a strength undiminished from the time it was composed.

Columbia has found an ideal interpreter of the music in Mr. Casadesus. The pianist was a friend of the composer from 1922 until the latter's death in 1937, and the two Frenchmen gave several concerts together in European cities between 1922 and 1930. Mr. Casadesus' style is perfectly adapted to that of his compatriot, in its combination of intellectual poise, purity and chaste poetry. The crystalline, equalized tones; the flawless texture, with the voices carefully distinguished through color; the wonderfully even crescendos and decrescendos are perfectly captured in the recording. If the piano very occasionally sounds hard in energetic attacks, that too is a characteristic of the pianist's concert appearances.

The measure of his art is not in his performances of the large-scale works, however brilliantly he plays them, but in his extraordinarily sensitive and enchanting way with such a hackneyed work as the *Pavane*. The exquisite, bell-like tones that spell out the melody and the lovely sostenuto effects in the accompaniment figures give the work an unbelievable freshness. A detailed list of his further accomplishments in other pieces would take up too much space. In such a work as the miraculous *Gaspard de la Nuit*, so carefully notated that it presents no musical, only technical problems to the interpreter, Mr. Casadesus might find a match in three healthy young Americans who have also recorded the work — Frank Glazer, Bernhard Weiser, and Leonard Pennario. But even here he finds subtleties they do not.

For the record, the set omits three small works (cheerfully admitted on the record-lines): *Sérénade grotesque: Entre cloches*, for two pianos; and *Sur le nom de Gabriel Fauré*. The first two are unpublished, the last was composed in the musical magazine.

Of the lesser-known compositions in the set the tribute to Chabrier is a real charmer — a slyly twisted version of the Flower Song from *Faust* with an ever so slight reference to the Flower Song from *Carmen* as an addition to the bouquet. R. E.

RAVEL *Introduction et Allegro*
†Debussy: *Dances Sacrée et Profane*

Phia Berghout, harp; Chamber Music Society of Amsterdam, Edward van Beinum cond.
LONDON LS 621. 10-in. \$4.95.

This makes two excellent recordings of this delightful pair of works, the other being a Capitol, a little more than a year old, by Felix Slatkin and a group of West Coast artists. It would be hard to find fault with either, musically or with respect to recording. The Dutch have a little freer-flowing lyricism, the Californians a touch more crispness. The London recording is the more spacious, the Capitol the closer-to, which happens here to be no fault. J. M. C.

REICHAL *Concertino for Piano and Orchestra — See Beck.*

RIMSKY-KORSAKOFF *Schéhérazade — Symphonic Suite.*
Op. 35

Minneapolis Symphony Orchestra; Antal Dorati, cond.
MERCURY MG 50009. 12-in. \$5.95.

Up to now, in its startlingly faithful recordings by Dorati and the

Minneapolis Symphony, Mercury has been placing the accent on the sound of its "Living Presence" reproduction, with not enough attention to details of interpretation. In the latest group of disks by these artists, however, both Dorati and his players show a marked improvement in performance standards. The prime example is *Schéherazade*, which is accorded a brilliant and spacious reading, conveyed to the listener by some of the best reproduction to be found anywhere. The quality of sound is particularly noticeable in the climactic passages — guaranteed "lease-breakers" without a bit of distortion. P. A.

ROUSSEL *String Quartet in D Major, Op. 45*

Loewenguth Quartet
DECCA DL 4026. 10-in. 19 mins. \$2.50.

One cannot but be surprised at the appearance of such a relatively esoteric item in Decca's "4000" series, which ordinarily contains such standard fare as Liszt's *Hungarian Rhapsodies* and Weber's *Invitation to the Dance*. However, to quote the title of one of Schumann's songs: "*Ich grölle nacht*".

Although the record comes with no annotation whatsoever (which I suspect is one of the sacrifices one must make in so inexpensive a disk), a little research showed the work to be Rousell's only venture into the field of the string quartet. In this respect he followed in the footsteps of his predecessors and compatriots, Debussy and Ravel, who also found they could say all they had to say in a single quartet each. Apparently music so dependent upon color quickly exhausts the possibilities inherent in the relatively monochromatic medium of four stringed instruments. It is therefore hardly surprising that there are so few string quartets by the three above-mentioned French composers.

Rousell's work, dating from 1931 and 1932 is an engaging piece. However, it lacks the sharp contours of Debussy's and Ravel's quartets.

To judge by certain portions of the first movement this reviewer cannot avoid the suspicion that as Rousell composed this work he was influenced by the Second Quartet of Dohnanyi.

The performance and recording are good. D. R.

SAINT-SAENS *Sonata for Violin and Piano No. 1 — See Bruch*

SATIE *Socrate*

Violette Journeaux, Janine Lindenfelder, Simon Pébordes, and Anne-Marie Carpenter, soloists; Paris Philharmonic Orchestra; René Leibowitz, cond.
ESOTERIC ES 510. 12-in. 40 mins. \$5.95.

Socrate, composed in 1918, was the last work of Erik Satie. Many critics regard it as his greatest work, and the present writer is not inclined to quarrel with that verdict. It is a "symphonic drama" in three movements for four female voices and orchestra on texts from the Dialogues of Plato in a French translation. The first is a eulogy of Socrates' wisdom as uttered by Alcibiades in *The Symposium*. The second is the conversation of Socrates and Phaedrus in praise of nature, and the third is Phaedo's description of Socrates' death. Satie's musical setting is something close to a miracle. It runs on for forty minutes, without perceptible climax and with little change of pace, in a simple, fluent, melodious declamation, yet it does not seem to possess one note too many, and it actually grows more intense and entralling as it proceeds, by virtue of its very lack of dramatic devices. At the end, one is inclined to think that the last words one has heard — "*le plus sage et le plus juste de tous le hommes*" — apply as much to the musical subtlety of Erik Satie as to the philosophic insight of Socrates himself. A. F.

SCARLATTI, A. *String Quartet in D Minor*
†Tartini: *String Quartet in D Major*
†Boccherini: *String Quartet, Op. 33, No. 6*

New Music Quartet
BARTOK BR5 911. 12-in. 5, 8, 13 mins. \$5.95.

Undaunted by any fear of the contradiction which might result from their name, the New Music Quartet has bravely recorded several much older quartets than are ordinarily to be found on disks . . . and have thereby placed us in their debt. So early are the Scarlatti and Tartini works, in fact, that each is called not a "quartet", but rather a "Sonata a Quattro". Thus we have available to us some of the works that led to the development of that great body of chamber

music known as the string quartet. As a further indication of the fact that these were among the earliest examples of the genre, we are informed that Scarlatti left a special instruction on the score of his work to the effect that the music was to be played "without harpsichord".

The Boccherini work is of a somewhat later vintage and is charming music indeed.

The performances show that the members of the quartet are as much at home in the earlier style as they are in the kind of music from which they have taken their name. The recording is first rate, with a lot of space around the players, yet with no loss of detail or intimacy. D. R.

SCARLATTI-TOMMASINI *Ballet Suite: The Good-Humored Ladies — see Poulenc*

SCHUBERT *Impromptus: Op. 90, Nos. 1-4, and Op. 142, Nos. 1-4*

Robert Goldsand, piano.
CONCERT HALL CHS 1146. 12-in. \$5.95.

Why four different companies should suddenly come out with new versions of these Impromptus at almost exactly the same time it is difficult to ascertain (the other versions were those by Firkusny for Columbia and Badura-Skoda for Westminster, reviewed earlier, and by Pattison for Claremont, reviewed below). Evidently, there no longer are any secrets in the record industry; one firm probably decided to release this music, then the others got wind of it in advance and hurried out with theirs. Four different interpretations of a popular symphony may be all right, but one or two should suffice for these charming works, which are certain to have a far more limited appeal. Listening to all four, however, was a fascinating experience, heightened in interest by following the miniature score included in the Westminster set.

These Impromptus are more than mere salon pieces. There is a certain bigness about each one; and Schumann believed, not without foundation, that the first, second and fourth Impromptus of Op. 142 constitute the movements of a proposed sonata.

It is with this bigness in mind that Firkusny approaches these works, combining songfulness with brilliance, but leaning a bit more toward the dramatic than toward the poetic. Compared to this highly competent and pleasing performance, Badura-Skoda's interpretation is both inspired and richly poetic, a perfect blend of clarity, tonal beauty and subtly shaded nuances. In other words, the music is played with loving care, as is the charming A Major Sonata, Op. 120, on the fourth side (he requires one side for Op. 90 and two sides for Op. 142). Goldsand comes somewhere between Firkusny and Badura-Skoda, though his reading is freer and on a smaller scale.

Altogether, it is amazing how the same music can be interpreted so differently by different pianists. My unqualified choice is the version by Badura-Skoda; but if the economic factor is involved (it costs \$12.50), either the Firkusny or Goldsand disk will fill the bill very nicely. P. A.

SCHUBERT *Four Impromptus, Op. 142: No. 1 in F Minor*
No. 2 in A flat Major, No. 3 in B flat Major, No. 4 in F Minor

Lee Pattison, piano.
CLAREMONT CR 1201. 12-in. 12, 5, 9, 7 mins. \$5.95.

Mr. Pattison gives the impromptus nice, clean performances often charming and playful, but they could stand a lot more expressivity. Here they too closely resemble superficial salon pieces. There are also some missed notes, a few of them crucial. The piano sounds tinny and percussive. Other LP recordings, some of them undoubtedly better, exist, but the one pianist who should record them hasn't as yet — Clifford Curzon. R. E.

SCHUBERT *Mass in G*
Miriam's Siegesgesang
Hymne an die Sonne

Laurence Dutoit (s), Alfred Planivsky (t), Harold Buchsbaum (bs); Akademie Choir and Vienna Symphony Orchestra; Ferdinand Grossmann, cond. in the *Mass*. Angela Neulinger (s), Norbert Scherlich, piano, with Akademie Choir in the others.
VOX PL 7510. 12-in. 24, 19 & 7 min. \$5.95.

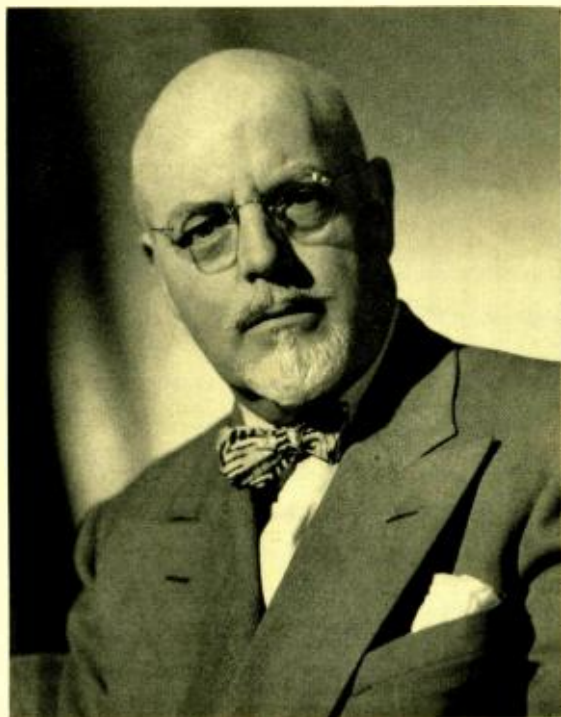
The early *Mass* is a benevolent and uncomplicated setting, exploited

in broad healthiness by an agreeable solo soprano and dynamic choir. The orchestra is of strings and organ, and the ordinary amplifier will be hard-put to reduce the assertiveness of both bass and treble. Some of the effectiveness of the choir is lost by absorption into the background. The choral *Hymne* resounds lustily but the piano is graceless, while the soprano in *Miriam's Siegesgesang* has trouble with control, and suffers a tremolo. C. G. B.

SCHUMANN *Fantasy Piece, Op. 111, No. 2 in A flat Major*
Fantasy in C Major, Op. 17

Lee Pattison, piano.
CLAREMONT 1202. 12-in. 5, 26 min. \$5.95.

The short Fantasy Piece, apparently recorded for the first time, is given a lovely performance by Mr. Pattison. In the great C Major Fantasy, the pianist begins well with a direct forceful first movement. He falters badly in the second, where he seems bothered by technical problems, and recovers some status in the third, which



Anthony Collins: panoramic sounds for a Finn and two Britons.

has some beautiful phrasing. Not a first-class performance, and the poor recording makes it almost valueless. As in other Claremont releases, the piano tone is thin in reproduction, growing increasingly ugly and tinny as the music gets louder. R. E.

SCHUBERT *Quartet in A Minor, Op. 29*

Vegh String Quartet.
LONDON LL 587. 12-in. 29 mins. \$5.95.

A soberly paced interpretation of one of Schubert's most ingratiating quartets. There is nothing rushed about this reading; everything is quite poised. The players' insight into the music allows them to bring out the proper quality of the Minuet which, despite its title, is essentially sombre music. Moreover, they give the requisite weight to the last movement which could easily sound rather superficial in less perceptive hands.

In view of these interpretative advantages it is all the more the pity that the performance lacks that "ultimate" in technical polish. There is too often a thinness and wiriness of tone, especially in the first violin, as a result of which one's approbation must reluctantly be tempered. Is it the fault of the performers or is it pos-

sible that the microphone placement brought out the less desirable aspects of the string tone? D. R.

SCHUBERT *A Song Recital*

Herman Schey (bs.-bn.); Marguerite Reyner, piano.
POLY MUSIC PR 1009. 12-in. 41 mins. \$5.95.

Some of these fifteen Schubert songs are from "Die Schöne Mullerin" and "Winterreise" cycles while the others are separate works.

All are sung with understanding and with excellent musicianship, but, alas, in a rather monochromatic voice. Moreover, try as I might to give it the benefit of every doubt, I cannot help but feel that the recording technique itself is below the best modern standards. D. R.

SCHUMANN

Kinderszenen — See Debussy
Papillons; Arabesque — See Liszt
Sonata for Piano No. 3 — See Brahms
Warum, "Fantasiestücke" No. 3 — See Beethoven

SCHUMANN *Symphony No. 2 in C Major, Op. 61*

Paris Conservatory Orchestra; Carl Schuricht, cond.
LONDON LL 638. 12-in. \$5.95.

This is not one of my favorite Schumann symphonies, but Schuricht goes a long way toward "selling" me on its virtues. The Allegro is well paced, though it could have been more buoyant; the Scherzo gets one of the best performances I've heard — full of lightness and froth; the melodious Adagio is amply warm and songful; the finale again has plenty of forward motion. This being a French orchestra, the woodwinds sound beautiful. Since the microphone balance seems to be quite equitable, the occasional thinness of the strings suggests that fewer than the customary number of players may have been employed. P. A.

SHOSTAKOVITCH *Piano Quintet*

Chigi Quintet
LONDON LL 509. 12-in. 38 mins. \$5.95.

Shostakovich wrote his piano quintet in 1941. In other words, it dates from approximately the same time as his fifth, sixth and seventh symphonies, and like those celebrated — or once celebrated — works, it is in a big broad, epic-romantic style, with a splendidly made prelude and fugue, a slow movement of high intensity, and an exceedingly lively, somewhat grotesque scherzo and finale. All this is conceived quite genuinely in terms of chamber music and its special sonorities; the quintet is not a Shostakovich symphony that happens to be played by piano and strings. A. F.

SIBELIUS

Concerto for Violin in D Minor, Op. 47

Camilla Wicks, violin. Symphony Orchestra of Radio Stockholm, Sixten Ehrling, cond.
CAPITOL P 8175. 12-in. \$4.98.

Concerto for Violin in D Minor, Op. 47
†Brahms: *Sonata for Violin and Piano No. 2 in A Major, Op. 100*

Arnold Eidus, violin. Orchestra Society of Vienna; Frederick Hummel, cond., in the *Concerto*. Leopold Mittman, piano, in the *Sonata*.
STRADIVARI STR 611. 12-in. \$5.95.

Arguments have raged for years over the relative merits of the Sibelius Concerto. About one thing there is little disagreement: it is probably the most difficult violin concerto in the entire literature. In my opinion, no one can do it complete justice except Heifetz, and I wish RCA Victor would either make a new recording by him or would reissue on long-playing disks his old 78 rpm. version with Beecham for the Sibelius Society. In the meantime, the new recording by Camilla Wicks will fill the bill very nicely. She manages to play the concerto in a most acceptable fashion, with plenty of technical and interpretive fire and a full, rich tone, which is given some of the most realistic violin reproduction I have ever heard. On the other hand, Arnold Eidus has no real command or conception of the work, occasionally plays out of tune, and is hampered by uneven, overly resonant reproduction, which sometimes makes one violin sound like two. He does a much better job in the Brahms Sonata. P. A.

SIBELIUS

Symphony No. 1 in E Minor, Op. 39

London Symphony Orchestra; Anthony Collins, cond.
LONDON LL 574. 12-in. 34 min. \$5.95.

This is the kind of sound we had expected on LP from the creators of *ffrr* — solid, panoramic, detailed and assertive — but which we have had only spasmodically. With the *Swan Lake*, the *London Symphony*, the *Three-Cornered Hat* and this in near succession it appears that we may expect an equivalent splendid noise to be the norm henceforth. The record is notable for the quality of its massed brass, its massed wood and its massed strings, and few records distinguish themselves on all three. The performance is impetuous, although not without lyricism, and more melodramatic than the score demands.
C. G. B.

SMETANA

The Bartered Bride (excerpts)

Soloists, chorus, and orchestra of the Czech National Theatre.
SYMPHONIC RELEASES SR 3. 12-in. \$5.95.

The most interesting thing about this release is that it offers the great Czech national folk-opera in a performance whose stylistic outlines may be assumed to be the right ones. All of the pleasantest things in the score — and there are many — are sung and played with the utmost Czechish verve. Unfortunately, the pressing is woefully thin in sound (not unlike a home taping of an opera-house broadcast) and the voices, save that of the soprano who sings Marenka, tend toward the weedy. There is no libretto, but a good synopsis is provided.
J. H., Jr.

SMETANA-BYRNS Bohemian Dances (Selections)

†Suk: *Serenade for Strings, E flat Major, Op. 6*

Harold Byrns Chamber Symphony Orchestra; Harold Byrns cond.
CAPITOL P8174. 12-in. \$4.98.

Bédřich Smetana had a talent he resented. Whenever he set his hand to music of folk-origin, or even folk-flavor, the result was a smash hit. When he wrote in any other vein, his public was disappointed and unresponsive. They never got enough of *The Bartered Bride*: they completely neglected its more serious companion-operas, built around the theme of Czecho-Slovak independence, very dear to Smetana. The *Bohemian Dances* (*Merry Chicken Yard*; *Little Onion*; *Circus*) are folk-Smetana, and accordingly irresistible. Originally written for piano, they have been transcribed tastefully by Harold Byrns, who also conducts them in a recording notable for clear, close, crisp Capitoline tone. People who have seen the current Broadway hit, *New Faces of 1952*, will find *Chicken Yard* strikingly familiar. The Suk serenade, the latterday Bohemian composer's only very popular work, is its usual wistfully delightful self in this version.
J. M. C.

SMETANA

Quartet No. 1 — See Dvorak

STRAUSS

Duets from *Der Rosenkavalier*: *Mir ist die Ebre and Ist ein Traum*.†Mozart: *Le Nozze di Figaro*: *Non so piu and Voi che sapete*.†Gluck: *Orfeo ed Eurydice*: *Che puro ciel and Che faro*.†Bizet: *Carmen*: final scene.

Rise Stevens (ms), Erna Berger (s), Jan Peerce (t). RCA Victor Orchestra; Fritz Reiner, cond.
RCA VICTOR LM 9010. 12-in. \$5.72.

This record, apparently designed as yet another item for the benefit of admirers of Rise Stevens, turns out to be an exceptionally pleasant and worthwhile representative of the opera-concert genre. All of the music is excellent as music; none of it is dragged in from outside the singer's normal repertoire; all of it is legitimately excerptable; and in all of it Miss Stevens has really first-class support. The *Rosenkavalier* duets, with Miss Stevens sturdy, ardent Octavian set off by Erna Berger's glittering, innocent Sophie, receive perhaps the best performances, although the *Carmen* is theatrically vital and the Mozart stylistically unexceptionable. The Gluck arias lack the broad nobility of some other performances but are worthy in themselves. Fritz Reiner's accompaniments are superb throughout.
J. H., Jr.

SUK

Serenade for Strings — See Smetana

TARTINI

Quartet in D Major — See ScarlattiTCHAIKOWSKY *Symphony No. 5 in E Minor, Op. 64*

Minneapolis Symphony Orchestra; Antal Dorati, cond.
MERCURY MG 50008. 12-in. \$5.95.

It is too much the custom for conductors to sob over their Tchaikowsky symphonies. Dorati does none of this with the present work, his interpretation being refreshingly brisk, straightforward and unmarred by any of the usual sentimentality. Besides, the playing is good and clean. The only place I found this performance wanting was in the lyrical second movement, where the rather rushed tempi and the completely unromantic approach, plus some timid playing by the horn soloist, tend to negate the warmth and appeal that this section of the symphony should have. The reproduction here, of course, is tops. For those who prefer the more traditional approach to the Fifth, I'd suggest the Ormandy-Philadelphia Orchestra version on Columbia, but the most satisfying interpretation I've ever heard on disks is that by Paul Kleetski and the Philharmonia Orchestra, which Columbia has, as yet, not transferred to LP.
P. A.



Harold Byrns (left): lilting Smetana in crisp, Capitoline tones.

TCHAIKOWSKY *Symphony No. 5 in E minor, Op. 64*

Minneapolis Symphony Orch. Antal Dorati, cond.
MERCURY MG 5008. 12-in. \$5.95.

Mercury's Olympian series, which started off so bravely with Musorgsky, Bartok and Bloch, now turns its attention to the symphonies of Tchaikowsky and Brahms. With the catalogue already over-populated with these old war horses, it seems a pity that the original adventurous spirit has not been maintained.

Dorati takes up the cudgel, and I do mean cudgel, in behalf of the Tchaikowsky Fifth, to provide a forceful, high-strung, though not emotional, and resounding performance that is a triumph more of brawn than of brain. What it lacks in subtlety, it makes up for in energy, and if the effects he produces are sometimes obvious some bars before they appear, they are none the less successful for that. As a recording, this is vividly realistic, is on a par with previous releases in this series, with only some occasional blurriness of brass, possibly due to too much pressure from the podium, to mar its general excellence. Late Olympians seem to suffer from more surface hiss and clicks than the first two releases.
J. F. I.

TCHAIKOWSKY *Symphony No. 6 in B minor, Op. 74 (Pathtique)*

Philadelphia Orch., Eugene Ormandy, cond.
COLUMBIA ML 4544. 12-in. 45 min. \$5.45.

Whatever structural changes were made by the engineers to improve the acoustic qualities of the Academy of Music for this re-

coding, it is to be hoped they will be permanent. For, on the evidence of this staggering recording, something like the ultimate has been reached in capturing the splendor of this orchestra's unparalleled sound. Admirable as were their recent versions of the *Fantastique* and Rachmaninoff's Symphony No. 2, both are dwarfed by the extraordinary vibrancy, realism and spaciousness of sound on this disk. The quality and depth of individual instrumental sound, properly placed and justly balanced, has not been committed to records before with greater fidelity. Particularly this applies to the opulent string tone. Steering a course between over emotionalism and severe detachment, Ormandy's reading is lucid, broad and convincing. The disk is highly recommended to hi-fi fans — and a large bouquet is hereby tossed in the direction of all concerned in the making of this wonderful recording. J. F. I.

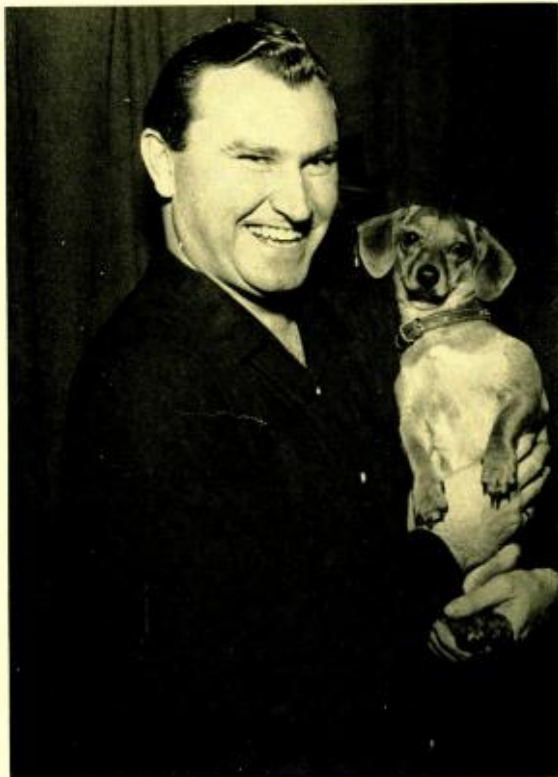
VAUGHAN WILLIAMS *Fantasias* — See Elgar: Serenade

VERDI *Don Carlo*

Maria Caniglia (s), Graziella Sciutti (s), Ebe Stignani (s), Mirto Picchi (t), Manfredi Ponz de Leon (t), Paolo Silveri (bne), Nicola Rossi-Lemeni (bs), Giulio Neri (bs), Algino Gaggi (bs). Orchestra and Chorus of Radio Italiana, Rome; Fernando Previtali, cond.

CETRA-SORIA XTV 16810-17. Four 12-in. \$23.80.

From its very conception, Verdi's *Don Carlo* has had a troubled history. Only the second work composed by Verdi expressly for Paris (*I Vespri Siciliani* was the first; there was to be no third), *Don Carlo* was written during the stormy days of 1866-67, days of renewed war between Italy and Austria. Verdi himself was ill much of the



Rossi-Lemeni and friend: a rich bass and superbly fine acting.

time; his beloved father-in-law died during the period of composition; his own father's death delayed rehearsals for the premiere.

When it was finally given, on March 11, 1967, the press reaction was generally favorable, but the Empress Eugénie, offended by what she considered heretical references in the scene between Philip II and the Grand Inquisitor, turned her back on the stage.

Verdi had never made any secret of the fact that the conventions of grand opéra were uncongenial to him; his passion for directness and concision did not find easy expression in terms of the five-acts-and-a-ballet form demanded by the Parisians. Even before the second performance he made sizeable cuts, but still the public did not respond with much enthusiasm. In 1884, a new version was offered at La Scala in Milan. In it the first act was eliminated, the third-act ballet replaced by a short prelude, and the entire scoring revised. A third version — the one represented in the available piano score — restored the first act while retaining most of the Milan-version changes.

These maneuvers availed little. *Don Carlo*, in spite of lip-service from scholars, continued to lag in public esteem and its casting requirements of six major singers, including two first-line basses, did not encourage impresarios to experiment. It had a New York performance in 1877, was given at the Metropolitan in 1920-22, and then went unheard until Rudolf Bing, inspired by German revivals in the 1930's, chose it to open his administration. It has never, to my knowledge, been a financial success.

The reasons for *Don Carlo's* failure to capture the public are not difficult to perceive. Its plot, and especially its love story, are inconclusive, like Schiller's play on which it is based.

It is long, talky, and deficient in action. The political ideas that make up much of its substance are clothed in music that is prevalently dark, meditative, and conspicuously lacking in *stretto* finales. It is, in short, a work whose values yield themselves fully only to one who is willing to understand the text and listen more than once. The effort is worth while, though, for the beauties of this work are great and deep and lasting.

Whatever may be said of the conventionality of such sections as the first-act duet between Carlo and Rodrigo or the auto-da-fé scene, they are at least effective; and where in all operatic literature is there a scene to match that between Philip and Grand Inquisitor in Act III? Where is there a long-breathed soprano scena to surpass *Tu che le vanità*?

Don Carlo is a transitional work, and transitional works are, *ipse facto*, stigmatized as imperfect, simply because they were composed neither earlier nor later. As a matter of fact, *Don Carlo* is imperfect largely in that its styles are imperfectly combined. But before it came the sweeping line of *Forza*; after it came the grandeur and pathos of *Aida* and the razorlike characterization of *Otello*. The lover of Verdi owes it to himself to find out what came in between.

The addition of a time-machine to Cetra-Soria's equipment could have made their recording of *Don Carlo* the most remarkable of all operatic pressings. Essentially, all it lacks is for the participants to have been assembled when each was at the peak of his powers. As it stands, the rewards far outweigh the debits. The recording is clear, strong, and immediate; only some oddly balanced ensemble passages count significantly against the engineers. And seldom is one privileged to hear — much less possess — a performance in which there are characterizations of such surpassing authority as those of Maria Caniglia, Ebe Stignani, and Nicola Rossi-Lemeni.

Miss Caniglia is currently the great lady of Italian opera, and her Elisabetta makes the reasons for her status amply clear. Singers of such nobility of style, such high musical and dramatic intelligence, such lofty regard for the re-creative responsibility come very few to the century, and the wise opera-lover will not let the frayed fabric of her vocalism distract him from the breadth and sensitivity of her conception. Ebe Stignani's *Eboli* is in something of the same case. Her voice here is not quite so rich, vibrant, and compelling as it still is at its best, but her command of the grand manner, the sweeping *bel canto* line, and the sheer technique of singing cannot be matched by any mezzo-soprano of our time.

Mr. Rossi-Lemeni, making his American recorded debut as Philip II, is not so remarkable purely as a vocalist. There are quite a few bass voices of richer texture and wider effective range (Giulio Neri, competent as the Grand Inquisitor, has one of them); but there are few recorded performances by singers in any classification that come close to this young bass's exciting qualities of theatrical projection. The actual sound is on the dry side, but his treatment of the text is wonderfully telling. Sometimes his intonation is faulty. But he is always a supremely fine vocal actor.

Mr. Pichi, also making his first recorded appearance here as *Don Carlo*, is not yet on the distinguished level of these three, although his voice is able to accomplish more than any of the others. He is notably musical, and he uses his voice — unforced and silvery, like that of a young Italian Bjoerling — with accuracy and intelligence.

Beside these, Paolo Silveri's Rodrigo is a frustration. He has the right voice and a certain natural authority; but his persistent, almost cynical, disregard for dynamic markings make him unworthy of the company he keeps. The minor roles, except for Albino Gaggi's shaky singing as the Friar, are well filled.

The version of the score used here is essentially the same as that used in the current Metropolitan revival — i.e. the four-act Milan version. The cuts differ only slightly except in the last act, which is pretty well sliced up. Fernando Previtali's shaping of the music may lack some of the philosophical depths of Fritz Stiedry's at the Metropolitan, but it is straightforward and cohesive without being inflexible, and, what is more, it is singable all the time. J. H., Jr.

VERDI

La Traviata

Frances Schimmenti (s), Laretta di Lelio (s), Anna Marconcelli (s), Arrigo Pola (t), Walter Mona Chesi (bnc.), Virgilio Stocca (bnc.), Piero Passerotti (bs), Carlo Platania (bs). Orchestra and Chorus of the Teatro dell'Opera, Rome; Luigi Ricci, cond. REMINGTON R-199-98. Three 12-in. \$7.50.

This newest complete-opera release from Remington is by far that company's best effort in the field so far. Technically it is quite good — ever so much better than the earlier *Rigoletto*. As a performance, too, it is quite reputable. The orchestra is good, the conductor competent, and the cast all perfectly acceptable in their roles. Frances Schimmenti, whose Violetta receives top billing on the album cover, is an American girl now singing in Italy. She displays a bright, easily-projected voice and a good deal of facility, and although she seldom probes very far beneath the emotional surface she always sings with good style and complete technical command. The same might be said of Arrigo Polo, the Alfredo. Walter Mona Chesi, the Germont, makes his points emphatically and intelligently, and the comprimarios are all acceptable. Neither the singers before the microphones nor Luigi Ricci before the

orchestra have any great revelations to make; but they present *La Traviata* cleanly and honestly, and it is, after all, a goods core. In presenting a performance of this quality at so low a price Remington is performing much the same function as the New York City Opera performs in giving performances of comparable quality at a \$3 top — it isn't the Metropolitan, but it costs only half as much. J. H., Jr.

VILLA-LOBOS

Piano Music

Native Legend; Let's Go Back to the Mountain; Wrong Street!; Punctinello; Dance of the White Indian; Planting Song; Jungle Festival. Ellen Ballon, piano. LONDON LS 531. 10-in. \$4.95.

People who have heard Ellen Ballon's performance of the Villa-Lobos piano concerto (London LLP 77) know she can play Villa-Lobos, so the shortcomings of this record must reside in the music. Not that it is dull, but it doesn't sound like Villa-Lobos as he is best known. The exciting, calculatedly "primitive" sound effects he achieves through orchestra, chorus and string-groups are missing in the piano music, though the rhythmic and thematic invention is present. The recording is adequate. J. M. C.

VIVALDI

Concertos for Viola d'Amore and Strings in A and D Minor, Op. 25

Harry Danks; String Orchestra HAYDN SOCIETY HSL 1053. 10-in. 13 & 15 min. \$4.75.

Both superb miniatures are capably handled by the soloist, perfunctorily by the small band, in a woolly recording. There is a better D Minor on London. C. G. B.

WEBER

Invitation to the Dance — See Ponchielli

MISCELLANY

AN ANDRES SEGOVIA CONCERT

Works of Milan, de Visée, Sor, Handel, Bach, Giuliani, Falla, Villa-Lobos DECCA DL 9638. 12-in. \$5.85.

AN ANDRES SEGOVIA PROGRAM

Works of Milan, Handel, Gluck, Bach, Sor, Chopin, Schumann, Paganini, Brahms, Torroba, Villa-Lobos DECCA DL 9647. 12-in. \$5.85. Andrés Segovia, guitar.

After hearing Segovia play, a concertgoer once asked, not foolishly, "Wouldn't it have been easier for him to learn the harpsichord in the first place?" No doubt it would have been, had Segovia's initial aim been to play Handel sarabandes and Bach bourrées with their original plucked-string tone, but it wasn't. His love was, and is, the guitar, and his desire has been to restore the stature it once had as the peer of keyboard instruments, which he has done. At that, it is whimsical of him to venture into such pianistic transcriptions as the Brahms B-Flat waltz or the Chopin A-Major prelude, but the result is intriguing. Much of the music in these two collections was, of course, written for guitar in the first place. Noteworthy are the Visée suite, the Sor variations on a Mozart theme and the *Homenaje, pour le Tombeau de Debussy* of de Falla, all on DL 9638. In all the performances, there is a deep and genial artistry, and the reproduction is first rate. J. M. C.

TWENTIETH CENTURY MUSIC FOR THE GUITAR

Works of Nin; Rodrigo; Falla; Orbon; Albeniz; Granados. Rey de la Torre, guitar. PHILHARMONIA PH 106. 12-in. \$5.95.

It is interesting to compare the work of young Mr. de la Torre with that of Segovia. To a non-guitarist, at any rate, the similarities are more striking than the differences; it would be surprising to find, say, two pianists with such interpretative likeness. There may be more difference in technique, but the recorded sound could

exaggerate this. De la Torre sounds a little heavy, or robust, in touch after Segovia, and he seems to work a little harder at being taken seriously. Oddly, the sound of the guitar alone, in the old Village Church at Bronxville, is not nearly so good as was that of the same guitar with a chamber orchestra; it is oversized, somewhat thunderous. J. M. C.

HANDEL-HARTY

Suite from the Music for "The Royal Fireworks"

CLARKE, ARR. WOOD BERLIOZ

Trumpet Voluntary Dance of the Sylphs. Minuet of the Will'o the Wisps Hungarian March "Racoczky"

Concertgebouw Orch. of Amsterdam, Eduard van Beinum, cond.



Andrés Segovia: the guitar once more was the peer of the keyboard.

LONDON LS 620. 10-in. 25 min. \$4.95.

Van Beinum's previous encounters, on records, with the music of Berlioz and Handel, resulted in a fine *Fantastique* (London LL 489), a charming performance of the *Water Music* (London LL 214). These short skirmishes are less successful, particularly in the case of Handel, whose brilliant suite is given a plodding, almost stodgy, reading. Though rather old, the Sargent version on Columbia ML 4197 is much to be preferred. The Trumpet Voluntary (previously attributed to Purcell, here credited to Clarke, for reasons explained in the liner notes) rather explosively performed, shares the obverse side with the Berlioz excerpts. These are considerably more satisfying, both for the rightness of their conception, and the vividly illuminating orchestral playing. The possibility that these may be dubbings from 78's cannot be eliminated, due to the occasional wiriness in the strings, symptomatic of early London LP's transferred from the old speed. J. F. I.

Dialing Your Disks

Many amplifiers now incorporate "equalizing" controls, to compensate for the various recording characteristics used by different record companies in cutting their disks. However, the record companies have been slow to indicate what these characteristics are (a few do, on their record jackets, and others plan to; these are starred in the list below). The characteristics normally include a treble boost, to submerge surface-noise, and a bass-droop, to minimize groove-excursion and save space. The latter takes effect below a point in the tone-scale called the turnover frequency. To make things easier for record-owners, HIGH-FIDELITY asked all LP-makers listed in Schwann's Catalogue to report what playback compensation their records required. At press time, 17 had complied. As can be seen, most use one of two common curves, that of the National Association of Broadcasters, as modified by Columbia, and that of the Audio Engineering Society. The NAB curve incorporates a turnover-point of 500 cycles and a treble-droop of 16 db at 10,000 cycles. The AES turnover is at 400 cycles, its treble-droop is 12 db at 10,000 cycles. In imprecise terms (for people with imprecise amplifier controls) the NAB records need less treble and more bass than the AES ones.

LABEL	TURNOVER FREQUENCY	TREBLE AT 10,000	DROOP CYCLES
Blue Note Jazz	AES		AES
Canyon	AES		AES
Capitol	AES		AES
Cetra-Soria	NAB		NAB
Columbia	NAB		NAB
Good Time Jazz	AES		AES
London	450		10.5 db
Mercury*	AES		AES
M-G-M	500		AES
Oceanic	NAB		NAB
Philharmonia	AES		AES
RCA Victor	500		13.7 db
Tempo	NAB		NAB
Urania*	Mostly NAB; a few		AES
Vanguard-Bach Guild*	NAB		NAB
Vox	NAB		NAB
Westminster*	NAB unless indicated		AES

The Spoken Word

WILL ROGERS SAYS

The late Will Rogers, comedian, with additional commentary by Will Rogers, Jr.

COLUMBIA ML 4604. 12-in. \$5.45.

Will Rogers was perhaps the only comedian in show business who, in ten yearly versions of a show — the Ziegfeld Follies — had to change his lines nearly ever performance. His fans were so ardent that many of them came night after night. Much of the reason for this fascination is made obvious on this record, for anyone who doesn't remember Will himself, though the record was made from broadcast transcriptions dating from much later in his career. In these excerpts, very intelligibly recorded, Will discusses politics, movies, the radio itself, motherhood, Indians and human nature in general. It is doubtful that Will Rogers would have approved, however, the somewhat dismal atmosphere of reverence which envelops the proceedings on the disk, some of which must be blamed on his son. There is also a very uncomfortable moment when a very old, very bad transcription is cut in to prove that Will Rogers didn't really like the Russians. In those days (people should be credited with remembering) failure to hate everyone east of Berlin or left of Winston Churchill was not necessarily regarded as a mortal sin. J. M. C.

CORNELIA OTIS SKINNER *Paris '90*

Cornelia Otis Skinner, monologist, with orch. cond. by Nathaniel Shilkret.

COLUMBIA ML 4619. 12-in. \$5.45.

The originals of the eight characters sketched in these playlets of Paris in the very gay '90's are figures in lithographs by the artist Toulouse-Lautrec — A Lady of Fashion; An Angel (stone, on a tower of Notre Dame Cathedral); a Laundress; A Boston School Teacher; A Woman of Virtue, La Goulue (a female glutton and demi-mondaine); Deaf Bertha and Yvette Guilbert. The songs for Yvette Guilbert (the only actual celebrity portrayed) and the Laundress were prepared by Lucy Swift.

People who saw Miss Skinner perform this series on the stage will be enchanted all over again. Others will have a little more difficulty. In part, paradoxically, this is because Miss Skinner is so good on the stage. She wrote and tailored these sketches for a live theater audience; the characters are drawn a little too broadly and delivered a little too vehemently for best effect in the living room. Nevertheless, her ideas are fetching and her own, very fine and charming personality comes through beautifully, even if some of her material lacks pace. Best perhaps, is the skit *Woman of Virtue*, portraying the shaking down of an 1890 wolf in very modern style. J. M. C.

SORRY, WRONG NUMBER

Agnes Moorehead and supporting cast, directed by William Spier. Script by Lucille Fletcher.

DECCA DL 6022. 10-in. \$3.35.

It seems almost impossible that there should be anyone who has not heard, at least once, this version of Lucille Fletcher's celebrated radio horror-play. At its initial broadcast performance it gave such a large portion of the U. S. public so delightful a case of jitters that it was repeated on the air almost immediately. Then it was made into 78 rpm. records; now it is out in long-playing form. Its many transformations haven't sacrificed a shiver. For the unlikely person who doesn't know already, the plot concerns an intolerably petulant neurotic invalid woman, much given to telephoning. Left alone in her apartment one night by her husband, she gets a bad telephone connection and overhears another conversation — two men plotting to murder a lone woman. Then follow her vain attempts to prevent the murder, all by telephone, and increasingly desperate, and finally, her inevitable discovery of *who* is to be murdered. Miss Moorehead's inspired bloodcurdling makes this strong medicine. J. M. C.

THE MUSIC BETWEEN

By EDWARD L. MERRITT, Jr.

One of these days, this column may be able to devote space to a fairly full discussion of one of the most fascinating sectors of music, recorded or otherwise — the timeless classics of light opera, folk opera and musical comedy. The evolutionary line probably begins in Vienna, with the Strauss Dynasty. Its offshoots would include the great, gay, French comedies of the late 1800's and early 1900's, and Britain's incomparable Gilbert and Sullivan. The most durable of the American operettas followed

the Viennese line directly; there is obvious kinship between Kalman and Lehar and Romberg and Friml. Most early-Broadway musicals were evanescent, being timely and waggish. In later years, Cole Porter and Richard Rodgers brought about a reemphasis on timeless melody and historic folk-flavor — witness *Roberta* and *Oklahoma!* But this must wait. Meanwhile, releases can be dealt with as they appear.

The Student Prince

COLUMBIA ML 4592. 12-in.

Dorothy Kirsten, Robert Rounseville, Genevieve Warner, Clifford Harvuot, and supporting cast. Chorus and orchestra conducted by Lehman Engel. Music by Sigmund Romberg. Lyrics by Dorothy Donnelly. Produced by Goddard Lieberson.

Romberg is one of the best examples of American composers following in the European operetta tradition and of all the Romberg scores, perhaps no other so closely fits the pattern of the great Viennese masters as does *The Student Prince*. This score has enjoyed a tremendous success from the very first, and it is a tribute to its virtues that it has survived so many recordings, eternal touring stock companies, amateur and semi-professional performances with its popularity practically intact.

The present recording does a very great deal to restore the rubbed-off luster to this admirable score. As with the whole series of Columbia record revivals, this one shows infinite pains in both preparation and presentation. For some there may be too much voice at the expense of perfect balance, but by and large it is a well-scaled offering. Robert Rounseville does not possess the ideal operetta tenor voice, but both he and Miss Kirsten give a fine reading of the music allotted to two young lovers, and the supporting cast fills out the action in style.

The review copy at hand demonstrates some of the most silent surfaces heard in some time.

The Merry Widow (Complete Score)

COLUMBIA ML 4666. 12-in.

Dorothy Kirsten, Robert Rounseville, Genevieve Warner, Clifford Harvuot, and supporting cast. Chorus and orchestra conducted by Lehman Engel. Music by Franz Lehar. Lyrics by Adrian Rose. Produced by Goddard Lieberson.

Of all the vocal music on the list this month, this Lehar operetta probably sings the best. *The Merry Widow* is one of the great land-

marks in the popular theatre and its score calls for vocal prowess of the first order. In addition to its demands on singers, the score is rich in orchestration and the whole provides a real challenge.

This challenge is nicely met by the Goddard Lieberson stock company, which turns in a fine, well-rounded reading of the host of well-known set-pieces. The only real reservation to be made deals with the somewhat dry tone of Robert Rounseville. Otherwise, the gentleman and Dorothy Kirsten turn in splendid performances as Sonia and Danilo. It is probably wool-gathering of the first order to ruminate over the possibility of ideal vocal pairings for a score like this. Still, it would be wonderful to hear Miss Kirsten, as she sings to-day, paired with the Jan Kiepura of some ten years ago and singing as he could under optimum conditions.

The slight vocal prominence noted in *The Student Prince* album is, by the very character of Lehar's music, more suited to this score. Of the two, it is the Lehar which would grace the top of the shopping list

Dorothy Kirsten at "Merry Widow" session.



for real operetta lovers. Dorothy Kirsten provides a highly ornamental vocal touch to the recording, which is ably supported by the entire ensemble.

The actual recording itself is most enjoyable. It is full and round with a wide range sound, and the surfaces are admirably quiet.

Oklahoma! (Complete Score)

COLUMBIA ML 4598. 12-in.

Nelson Eddy with Virginia Haskins, Kaye Ballard, Wilton Clary, Lee Cass, Portia Nelson, David Atkinson and David Morris. Chorus and Orchestra conducted by Lehman Engel. Music by Richard Rodgers. Lyrics, by Oscar Hammerstein, II. Produced by Goddard Lieberson.

There is an interesting comparison between the two old-style musicals above, and this Rodgers-Hammerstein opus. Where the Romberg and Lehar both enjoy a close-up reproduction, the *Oklahoma!* sound is slightly more dependent on what is usually known as the European tone, embodying perspective.

The casting of Nelson Eddy as Curly is a particularly happy adventure. This reviewer has never been an Eddy fan in the usual sense of the term, but this appearance comes off the record as one of those tremendously right meetings of talent and material. Repeated hearings only serve to reaffirm the original acceptance. Not only the singing, but the isolated bits of dialogue reinforce the power of the characterization.

Since *The Music Between* first appeared in HIGH-FIDELITY there have been one or two noteworthy talents on display in supporting roles. Eddie Chappell with Mary Martin in *Girl Crazy* was perhaps the most impressive. Now in this *Oklahoma!* recording we find another impelling performer. This is the basso, Lee Cass, who shares "Pore Jud Is Daid" with Mr. Eddy, and sings — for the first time on records — the fine, atmospheric, "Lonely Room." In the resonant, virile Cass voice, "Lonely Room" leaves a strong impression and it is a matter of real surprise that it has never been caught on

wax before. As a recording, this is a more than attractive album, and the surfaces are exemplary.

Music by Strauss (Johann, Josef and Eduard)

COLUMBIA ML 4589. 12-in.

Eugene Ormandy cond. The Philadelphia Orchestra.

Overture to One Night In Venice; Acceleration Waltz; Fireworks Polka; Clear Track — Galop; Wine, Women and Song Waltz; Perpetual Motion; Emperor Waltz.

The virtues of the Philadelphia Orchestra are fairly well known by this time. And when such a group undertakes music so charming as these Strauss pieces it is hard to find imperfections. However, something, perhaps familiarity, seems to detract from the expected charm of the waltzes in this recording, leaving the other numbers to provide the greatest attraction. It is a real joy to hear such facility and drive coupled with lightness and clarity. The immediate reaction is regret that this orchestra could not have been assigned to the Viennese music reviewed below.

Ziebrer Of Vienna

VIENNOLA VNL 1009. 10-in.

Max Schoenberr cond. Radio Vienna Grand Symphony.

Schoenfeld; Sing, Dance And Laugh; Mardi Gras Children; Vienna Citizens; Entrez; Velvet and Silk; In Young Years; Children's March Song.

Dynasty of Strauss: Eduard, Johann and Josef

VIENNOLA VNL 1004. 10-in.

Max Schoenberr and Rudolf Nilius with Radio Vienna Grand Symphony.

Pazman The Knight (ballet music), Chatter Lips, Enjoy Life; Laughing Pigeon; Doctrines; Danube Beach.

Someone had a very good idea: let us go afield beyond the usual limits of Viennese music and record some of the thousands of relatively unknown odds and ends by some of the great names of the Waltz Age. Unfortunately, as is so often the case with ideas, the resources marshalled to translate the thought into reality have proved to be woefully inadequate.

It is little saddening to realize that such efforts can come to so large a naught. The surfaces are uniformly bad, of a type almost unknown during the past year or so — very reminiscent of some of the earliest of independent labels. As for the recording itself, it rather reminds one of a waltztime "Rheingold," with The Radio Vienna Grand Symphony busily fiddling away under the Danube. "A" for effort.

Moods In Music: Music For Dining

The Melachrino Strings

RCA VICTOR LPM 1000. 12-in.

Diane; Too Young; September Song; Clopin Clopant; Domino; Tenderly; Charmaine; Faithfully Yours; Warsaw Concerto. (William Hill-Bowen, piano solo)

For a good many years, André Kostelanetz and Morton Gould, David Rose and Victor Young have had the field of atmospheric popular music pretty much to themselves.

Lately however, there has been a stunning invasion from overseas, principally from England's Mantovani orchestra. Now, here is another doughty invader, a long-time British favorite. It is one of the small mysteries of the music business that RCA Victor should permit a competitor to run up such an outstanding score, as London Records have done with their Mantovani releases, before getting the Melachrino music onto the domestic market.

George Melachrino has been leading a band in Great Britain since 1939, and his popularity overseas is enormous. The Melachrino style is heavy on melody and rich harmony, and foregoes all of the exaggerations and most of the tricks of some other arrangers and conductors. The net result is most satisfactory.

The first Melachrino release in the United States consists of three albums, of which we are in receipt of only the one mentioned here. All in all, RCA Victor can call up a total of 108 selections now listed in the HMV catalogue, and doubtless many new ones. Once this winsome music gets a fair airing in this country, we shall begin to enjoy a real Melachrino boom, and music lovers will be the better for it.

The recording is done in typical English style, the surfaces excellent.

Jackie Gleason Presents Music for Lovers

CAPITOL H-352. 10-in.

Jackie Gleason and Orchestra, featuring Bobby Hackett. Arrangements by C. Dudley King, Jr.

I'm In The Mood For Love; I Only Have Eyes For You; Love Is Here To Stay; Body and Soul; My Funny Valentine; Love; Alone Together; But Not For Me.

In the record business, wonders never cease, or seldom, anyway. A few years ago, without warning, Frank Sinatra made a very tasteful debut as a conductor leading the Columbia Symphony Orchestra in a group of pieces by Alec Wilder. Now, and quite out of the blue, the rotund comic, Jackie Gleason, shows up with a fine band of instrumentalists, some pleasing arrangements, and the tremendous horn of Bobby Hackett. Pleasantly enough, Capitol Records has processed these eight familiar tunes with admirable restraint, which is perhaps more noteworthy than it seems. There is a current vogue of running every bit of tape through the echo chamber until the natural sound has been blown up into something out of a bad dream. And Capitol happens to own one of the most fabulous echo devices around. It wasn't used here.

The beautiful Hackett trumpeter is evenly caught through-out its whole register. Of its type, this is just about the best disk to be heard this month. The quiet surfaces are a real joy.

Music For Romance: Reminiscing; Music By Starlight

RCA VICTOR LPM 3050. 10-in.

RCA VICTOR LPM 3051. 10-in.

Hugo Winterhalter and his orchestra.

Through The Years; More Than You Know; When You're Away; These Foolish Things; Memory Lane; Something To Remember You By; Smilin' Through; Always.

Penthouse Serenade; Stairway To The

Stars; I've Told Every Little Star; Deep Purple; High On A Windy Hill; Stella By Starlight; Stars In My Eyes; Swingin' On A Star.

These two entries, taken by themselves, seem a very impressive package. Only in comparison with the something like the Melachrino music do they become something less than tops.

Hugo Winterhalter, familiar by name to record collectors, has taken some of the loveliest and safest of all the popular standards and has dressed them with his usual good taste.

The orchestra comes off the RCA Victor surfaces with a fine presence and the definition of the various solo instruments is excellent. Both the review copies furnished have a little tendency to pop and crackle now and again, but the general character of the surfaces is good.

Stardust

COLUMBIA ML 4597. 12-in.

André Kostelanetz and his orchestra.

Autumn In New York; The Boy Next Door; Love; I'll Remember April; One Morning In May; Wait Till You See Her; Intermezzo; These Foolish Things; Stardust.

After the happy experiences with music by Melachrino, Winterhalter and Gleason, it was a distinct set-back to find André Kostelanetz displaying again the old, hard steely tone. We noted in November that the recording engineers seem to have solved the problem of getting the massed Kostelanetz strings with a minimum of fuzziness and cross-modulation; hence this particular record came as a real disappointment, though the music itself is attractive. Perhaps, this is an older recording, held for release at this time. Actually, there is a great deal of fine sound in the album, and only the peaks are harsh.

Perhaps the choicest item here is the wonderful fast waltz, "Wait Till You See Her", from the Rodgers and Hart show, *By Jupiter*. The musical woods are full of this kind of thing, something special and appealing, yet it never quite caught the public's enthusiasm. In the days before LP it was next to impossible to expect anyone to record such music, but the magic of the long playing medium has made it a very common occurrence and present pleasure will become future delight as more and more of these lovely, but little known compositions appear. Our own personal cup of joy will overflow when some discerning conductor brings forth another fine, unknown tune, "In The Gateway To The Temple Of Minerva."

Music For The Tired Businessman

TEMPO TT 2220. 10-in.

The Edward Kay Ensemble with Francis Farwell.

Hold Me; Can This Be Love; I May Be Wrong; Swing Low, Sweet Chariot; American Patrol; Rain; S'posin'; Love For Sale.

The first four tunes on the list are sung by Miss Farwell in a rather husky, affected and kittenish style. The liner notes refer to it as a, "... thrilling, fresh, different voice . . ." It isn't. As a matter of fact, as we hear this music, it's a great pity the whole

two sides of this clean, quiet, cherry-red vinylite couldn't have been filled with the pleasantly subdued Eddie Kay presentations for clarinet, oboe, viola, trombone, piano and rhythm. In style, this music is far less lush and imposing than the Melachrino, Winterhalter, Gleason and Kostelanetz, but its pleasure potential is considerable.

The recording is clean but does not impress as being particularly wide range. Surfaces are excellent.

Mitch Miller with Horns and Chorus
COLUMBIA CL 6222. 10-in.

Mitch Miller's Orchestra and Chorus, with vocals by the Paulette Sisters, Burt Taylor and Peter Hanley.

Kalamazoo to Timbuktu; The Sea of the Moon; Tzena Tzena Tzena; Au Revoir Again; Song of Delilah; Autumn Leaves; Green Sleeves; Keep Me in Mind.

When one third of a nation feels a sudden urge to come on-a Rosemary Clooney's house, or to join Johnny Ray in a good, satisfying sob or two, it is because Mitch Miller planned it that way. The piratically bearded Mr. Miller is popular artist-and-repertoire chief at Columbia Records, as well as one of the nation's leading (a) classical oboists and (b) independent children's record publishers. Between sessions launching or re-launching such prodigious infants as Clooney, Ray, Tony Bennett, Guy Mitchell and Jimmy Boyd, he has done some very interesting "new sound" recording himself, using a studio dance band augmented by French horns, oboe (guess whose!) and chorus. Of these, only the



Mitch Miller: classical winds in pop tunes.

fabulous Tzena Tzena Tzena has sold enormously as a pop single, but some others have deserved to. Several of Miller's best, very handsomely recorded, are on this LP collection, particularly listenable being *Delilah*, with its oboe solo, and *Green Sleeves*, an ingratiatingly tasteful modernization of one of the oldest songs in the English language. There is at least one odd omission: the rousing *Cider Night*, an infectious tune which hit the market, as a 78 rpm single, just when the Kefauver committee began working on Luciano, and the public had eyes and ears only for TV.

Operatic Selections

DECCA DL 4028. 10-in.

Camarata and his orchestra.

Anvil Chorus from *Il Trovatore*; Brindisi from *Traviata*; Micaela's Air from *Carmen*: Si, Mi Chiamano Mimi from *La Boheme*.

It is one thing to make orchestral arrangements of popular songs, something else again to give the same treatment to operatic excerpts. The essence of the dramatic situations and the relationship of voice to orchestra is lost. If you are one of those who loves opera, but cannot stand singers, we then recommend this disk, and its companions in Decca's 4000 series. We find here a nice presence to the Camarata orchestra, and the pleasant arrangements give full voice to the melodic line of the several excerpts. The sound may vary a little, but the cello and the horns in the *Carmen* excerpt sounded fine and all the musicians get frightfully busy during the *Anvil Chorus*.

Peter And The Wolf: Prokofiev

André Kostelanetz and his orchestra. Arthur Godfrey, narrator.

Mark Twain (Portrait For Orchestra): Kern

Mississippi Suite (A Tone Journey): Grofé

André Kostelanetz and his orchestra.

COLUMBIA ML 4625. 12-in.

Almost everyone has had a crack at *Peter And The Wolf*. It was something of a seven-day-wonder when Mrs. Eleanor Roosevelt made her debut with Dr. Koussevitzky and The Boston Symphony Orchestra in this wonderful children's fantasy. Now, Arthur Godfrey gives what may well be the definitive reading of this tale. All the "Huck Finn" characteristics for which Mr. G is noted seem to be present in full force, and the happy blending of personality with material gives a beguiling glimpse of the other world of childhood.

This record again raises the question of the conditions and the time of the recording. Unlike the "Stardust" album, this disk harks back to the improvement noted before in the handling of the Kostelanetz orchestra. A touch of hardness here and there, but nothing like the past.

The second side is taken up with musical excursions into the world of Samuel Clemens as written by Jerome Kern and Ferde Grofé. If you enjoy this kind of music, you'll find a typical Kostelanetz treatment waiting you. However, the price of this record goes for the Prokofiev, and it's more than good value.

Because You're Mine

RCA VICTOR LM 7015. 10-in.

Mario Lanza; Constantine Callinicos cond. RCA Victor Orchestra and Jeff Alexander Choir.

Cavalleria Rusticana: Addio alla Madre; Granada; Mamma Mia che vo sape?; The Lord's Prayer; Because You're Mine; The Song Angels Sing; You Do Something To Me; Lee-Ah-Loo.

A beautiful voice is one thing, beautiful singing quite another. This record is proof

positive of the gulf between the two. Such market-place use of a naturally splendid voice is, to put it mildly, a shame.

The three Italian entries at the head of the list are by far the best in this very mixed bag. The other, Hollywood songs, are pretty bad and the amazing assault on the lovely Cole Porter, "You Do Something To Me" is beneath criticism.

The recording is on the barrelly side, a failing which seems to go along with much Hollywood music. The voice is built-up with a great deal of amplification, so that the contrast between loud and soft passages is quite out of balance. The surfaces are in line with Victor's best.

Bargains & Omens

Less than a decade and a half ago, eight minutes of music on standard American records cost \$2. That was the price of a 12-inch Columbia or RCA Victor classical disk. Then RCA Victor (partly at the instance of Walter Toscanini, who was doing market research for them) began issuing a half-price series, termed Black Label. Lively sales ensued, an adequate clue to what had been ailing the record business. Columbia watched a while, then cut prices on its standard Blue Label classics in half. In short order, RCA Victor did the same for its Red Seals.

Omens of the same kind of development are abroad now, despite vigorous denials of any coming price-cuts by higher-ups at major companies. All at once, Columbia, RCA Victor and London have come out with low-price series, and Decca already had done so. RCA Victor's Bluebird Classics, (like Columbia's Entré disks, 12-inchers priced at \$2.95) are mostly works from the HMV catalogue, never printed here because they duplicated major domestic releases. Some are excellent in all regards. The Columbia line, so far, features superseded U. S. recordings. London's LD series are 10-inchers, priced at \$2.95, all new and "ffrr", some containing excerpts from current London 12-inchers — single overtures and the like. Decca's 4000-series (also 10-inch, priced at \$2.50) offer kindred fare, largely reprinted.

Perhaps most interesting is the attempt of Don Gabor, Remington's canny president, to do exactly what the paper-back book firms do. Recently Renaissance Records' not new but very adequate *Bach Christmas Oratorio*, originally priced at \$24, was faced by the advent of a splendid brand-new Vox version. Gabor bought the Renaissance masters, printed a Remington version for less than \$10! At this price, the older version easily retains its salability.

Despite an obvious increase of public interest in records, actual sales are down. Discounts are prevalent. There is evidence that people dislike shopping at discount-stores, yet are influenced by them against paying full prices elsewhere. But, despite all these signs of economic pressure, the major companies deny any possibility of a general price drop. J. M. C.



IN ONE EAR



By JAMES HINTON, JR.

THE YEAR 1952 was one in which it suddenly became fashionable for singers to appear before the bar of justice, in order that legal authorities might decide whether or not they had a right to vibrate their vocal cords a) in public, b) in private, when they could be overheard or c) for money.

Since I lead a relatively secluded and workaday sort of life, this was the first time I had noticed the existence of legal vogues, or fashions. They seem akin to medical fashions. When I was growing up, everybody who was anybody had his tonsils out practically automatically. Tonsils were germ-traps, it was said, and the seats of all sorts of infections not otherwise extirpable. Let a youngster exhibit any signs of weakness or endemic poorliness, and out came his tonsils. Appendectomies were similarly fashionable; the child who had not lounged with knees bent in Fowler's position was either so healthy he had never been to a doctor or just plain neglected. Then vitamin-deficiencies came into style. And now everything can be cured either by one of the myriad mycins or by psychoanalysis; take your choice.

There seem to have been comparable patterns in litigation. One year everybody who goes to court seems to have tripped on a broken stair tread, left unrepaired by an allegedly negligent landlord; the next year all litigants seem to be either people who have fallen down upon coal chutes and/or people who left the coal chutes open. Then there will come a year in which there is an alarming incidence of suits resulting from falling flower-pots or panes of glass. And so on.

This past year seems to have been a year of assaults by vocal cords, and the courts have been hard put to it to decide whether or not "A" has a right to sing or "B" has a right to keep him (or usually, alas, *her*) from singing.

There was the case, recounted at some length in the New York press, of Biruta Sneider, an aspiring soprano, who was haled into Brooklyn magistrates' court (what she got for living in Brooklyn) by neighbors who complained

that her five to seven hours of vocalizing a day made life unbearable for them.

The judge, who bore, and still bears, for all I know, the engaging name of Abner C. Surpless, let things drag on and on while he listened to the young woman's singing. Finally, after constituting himself an expert on the vocal arts (he was once in a class with Deems Taylor and once sang in a quartet with Reinald Werrenrath — remember Reinald Werrenrath, anybody?), Magistrate Surpless granted an injunction limiting Miss Sneider to one hour a weekday of practice time at home and suggested that she, like Demosthenes, might well seek the wide open spaces of the seashore for her vocal exercising. Scratch one would-be coloratura.

Hard on the heels of the Sneider case came a similar, but not identical, suit — in Clarksville, Tennessee.

Clarksville is a small (pop. 11,831) tobacco-growing town, Northwest of Nashville. In Monroe Street lives a Mr. Wentworth Morris. Mrs. Morris, by a strange quirk of fate, is (or likes to think she is) a coloratura soprano. Her qualifications, one would gather, are not unlike those of Miss Sneider. Her practice habits are (or were) similar.

Late in November, four of Mrs. Morris' neighbors went to court, claiming that her "constant scream" terrified children and had nearly driven one of the complainants to the divorce court. Mrs. Morris retorted that she thought "jealousy is one reason the women brought the whole thing up". She refused to be more specific. Nonetheless, the court chancellor, one Sam Marable, granted an injunction limiting her practice sessions to two hours a day.

The town, according to press dispatches, was split "into two feuding factions." Presumably the lovers of music were on one side and the non-lovers of music were on the other; which were on whose side nobody bothered to say. Knowing what vocalises sound like, I can guess.

A third case, of a slightly different nature, turned up on the docket of a court in Vienna, thus illustrating the international nature of the vocal-lawsuit epidemic of 1952.

The Vienna State Opera engaged a Yugoslavian baritone named Jovan Gligor to sing the title role in *Rigoletto*. Franz Salmhofer, director of the company, heard him in rehearsal and discharged him, on the grounds that his performance was below the standard set for Vienna State Opera *Rigolettos*. He neglected to say why Gligor had been hired in the first place.

Gligor refused to take the dismissal quietly. He went to court and sued the company for libel and breach of contract. The judge, after listening to the arguments of both sides and to Gligor in song, pronounced the plaintiff's voice excellent and found in his favor. The attorney for the State Opera entered a plea for another hearing, claiming that the judge had no right to set himself up as an expert on the vocal art. Since the judge was neither a classmate of Deems Taylor nor an ex-quartet mate of Reinald Werrenrath, the plea was granted, and a second judge ordered Gligor to sing in the Konzerthaus before Prof. Karl Grossman, described ambiguously as "a music expert."

Gligor sang an aria from *Prince Igor*, and the official music expert said his voice was a remarkable one, "in need of only a little cultivation." What this pronouncement had to do with Gligor's fitness to sing *Rigoletto* at the State Opera was not made quite clear, but the court ordered Mr. Salmhofer to pay him 52,000 schillings (about \$2,000) in damages. He didn't get to sing *Rigoletto*, though.

There have been other cases, too, but these are typical of vocal litigation during the past year. Nobody seems to have sued trumpet players or pianists or violinists; nor do trombonists, tuba players, or lutenists seem to have had to sue welshing employers.

So many of the world's troubles seem to center around those little mucous membranes, but a fraction of an inch long, that are the vocal cords of the human animal! Be generous in 1953. If *you* have a neighbor who wails scales for hours on end, have compassion. Don't go to court; encourage him to sing. The human larynx is not a very durable mechanism, and the chances are that it will fail before you suffer a nervous collapse. If it doesn't, you can always move.

Sound, Sight, Smell

There must be in this country thousands of people who have listened to thousands of hours of opera through the medium of radio and recordings but who have never laid eyes on a real, live opera performance.

There must be many more thousands whose opera-going has been done in their own city auditoriums, Shrine Mosques, and temporarily-converted movie houses — auditoriums whose sights and smells are familiar to all who have attended basketball games or conventions or the local visitation of *Oklahoma!*

There is really only one opera house in the United States — the Metropolitan. The San Francisco Opera House is used for opera during only a few weeks of the year; the Chicago Civic Opera House now waits patiently each season for its short visit from the New York City Opera Company, whose own auditorium, the City Center, houses

dance and drama as well. The Metropolitan is the only theater whose stage is given over primarily to opera, whose seats are warmed night after night, all winter long, by the bodies of people who are there to hear opera performed, to see opera performed, and to smell opera performed.

This is not to say that opera performances at the Metropolitan smell; but the building does have a characteristic odor that is ascribable to no other activity than that of containing opera performances and opera-goers. It is an odor compounded of many odors.

Perhaps the pervasive odor is that of people who know that when the curtain goes up it will go up on an operatic setting. There are the perfumed inhabitants of the boxes; there are the staidly well-washed and cologned orchestra subscribers; there are the balcony-dwellers; there are the aerialists of the family circle, high above their more affluent fellows but just as much, perhaps more, a part of the audience. There are the standees, packed as tightly as the fire laws allow into the space behind the orchestra and dress circle railings.

Then there is the occasional discernable odor from the stage — as when the blank cartridges are fired in the last act of *Tosca*, releasing a puff of acrid blue smoke that blows out over the audience or when a draft sends fumes from Sharpless' cigarette out over the orchestra.

It is an opera-house smell, unlike the smell of any other theatre, compounded of all of these and goodness-knows what other subtle, unidentified elements.

Presumably all the other opera houses in the world have their own characteristic odors. La Scala in Milan undoubtedly has a slightly different aura than that of the Teatro dell' Opera in Rome or the San Carlo in Naples.

The Paris Opéra without a doubt differs from any of them, for whatever its characteristic odor *was* it will probably never be the same after what went on there during the great International Arts Festival last summer.

One of the features of the festival was a gala production of Jean Philippe Rameau's *Les Indes Galantes* — a gala production to end all gala productions. Every role was filled by a singer of the first rank; the cast read like a *Who's Really Who* of the Opera. The audience at the premiere alone was distinguished enough — and no doubt perfumed enough — to permanently affect the olfactory characteristics of the house.

If the audience was not, the production certainly was. For those who are unfamiliar with *Les Indes Galantes* — and almost everybody is — the story is set in Peru and various other climes as redolent of the exotic. There was a shipwreck scene, complete with waves and a sinking caravel whose sails collapsed as it went under. Hebe descended on a pink cloud while behind her on another cloud the children of the Opéra ballet school danced as only juvenile Cupids can. The three hundred singers sang; the one hundred dancers danced.

Finally, the volcano erupted. What volcano? Don't ask me. I don't know the story either.

At any rate, the volcano erupted. Fed by smoke piped from a factory in the suburbs, lit by the crackle of electric arcs, flavored by great gusts of perfume and sulfur,

it erupted. Smoke filled the house as a brigade of firemen stood by backstage in case something went wrong; eighty-seven stagehands were at the controls.

President Vincent Auriol coughed vigorously in the presidential box; the rest of the audience coughed. It was a huge success. But when the smoke had cleared the Paris Opéra didn't smell the way it had smelled before. It probably never will. The whole production cost somewhere in the neighborhood of \$175,000; no wonder *Les Indes Galantes* hadn't been staged since 1773.

Even if the Metropolitan were to put on an equally lavish display and even if it were televised, only the Metropolitan itself would smell different; for listeners and viewers all over the country the performance would still smell like the living room, slightly spiced by the cheering odor of hot, active vacuum tubes doing their level best to put the show across.

Charivariety

The telephone system in Vienna is one of the wonders of the world. In New York and other large cities you can get the correct time by dialing one number, the weather report by dialing another. But in Vienna the standard services include a daily dinner recipe for uninventive housewives, bus and train information, sports results, reports on skiing conditions, and a perfect A-natural for musicians who want to tune up. The latest addition is fairy stories. Beginning on September 1, Viennese baby-sitters — or Viennese babies, for that matter — have been able to dial in on a tape-recorded fairy story from Hans Christian Anderson (*not* Danny Kaye) or the brothers Grimm. In case anybody wants to put in a long-distance call, the number is A-o-6o.

→ King Frederik IX of Denmark is a man of many parts, and his exploits as weight-lifter, swimmer, orchestral conductor, father, and tattooed monarch have been widely publicized. Not long ago, he returned home from a busy day of administering the government and rehearsing the Danish National Orchestra, by way of the State High School of Physical Education, where he took a relaxing swim. "For a long time," he told his family, "I have had a most ardent desire to push the bath attendant into the pool. Today I did push him in." Dreadful is the sport of kings.

→ At least one Englishman has discovered a great musical truth, or part of it. Canon T. P. Stevens, vicar of a church in Wimbledon, was recently quoted as saying: "When an organist occasionally drags the hymns it means he is temporary depressed because his wife was difficult at breakfast." He advanced no explanation for laggard tempos by unmarried church organists.

→ In the film biography of John Philip Sousa, the actor assigned to carry the sousaphone — the outsize tuba named after the March King — proved unequal to his task, so the bell was sawed off and replaced by a light plastic model. Incidentally, Sousa is played by Clifton Webb, who in his younger and more vocal days sang the Witch in a production of *Hansel and Gretel*.

→ One of the continuing delights of New York City Opera performances of Prokofieff's *The Love for Three*

Oranges is Richard Wentworth's impersonation of the female cook of the giantess Creonta. Mr. Wentworth, who was around for years as a hearty singer of standard bass roles before he took to appearing in women's clothes, faced (if that is the word I want) quite a problem of costuming when he was assigned the part. The dress and the makeup were provided; but there remained the matter of finding falsies of suitable scale to be adequately impressive on his portly figure. A tiny soprano, who shall remain nameless, came unexpectedly to the rescue. Her father, it seems, manufactures rubber novelties, one of which is a bath-mat molded in the form of — well, you get the idea. She presented one of these to Mr. Wentworth, who cut out two likely-looking appendages, from the dozen or so which made up the mat, and inserted them beneath his bodice; they looked just fine. If anybody wants a sponge-rubber bath-mat made in this antic pectoral pattern, the manufacturer's name is available — for a price.

→ A few months back, the record department of a certain New York department store began getting complaints that Beethoven was seeping into the be-bop booths and be-bop was seeping into Beethoven booths as prospective customers tried out records. An acoustical expert was called in to treat the walls with sound-absorbent tile. But during the next week sales of be-bop records fell off alarmingly. Discreet inquiry among old bopster customers revealed that they thought other stores had livelier and boppier records. The acoustical expert was summoned again. He decided that the booths had been over-treated. A coat of shellac and enamel on the walls made them liver again, and sales of be-bop records went back up to their old level. If there is a moral here, you find it.

→ A brochure advertising a new syndicated music column by Sigmund Spaeth contains a sample release, happily "not for publication," that begins with this gem of the rumor-purveyer's art: "Yma Sumac will sing six performances of *Lakmé* at the Metropolitan Opera House next season." He also tells how to pronounce "pianist" and how to tell the difference between an English horn and a French horn. Something for everybody.

→ The self-identification of Dimitri Mitropoulos with Saint Francis of Assisi is paying off — at least in Minneapolis. The brochure for the 1952-53 symphony season characterizes the conductors like this: "Antal Dorati (the regular conductor) will naturally direct the major portion . . . Eugene Ormandy, who directed our Orchestra from 1931 through 1936 . . . will return . . ." But: "Dimitri Mitropoulos, whose local pastorate covered the 12 year period from 1937 through 1949 . . . will be our honored guest." Mr. Mitropoulos will ascend unto the podium on February 27.

→ When the personal possessions of the late Willem Mengelberg were collected to be auctioned off in Amsterdam they were found to include an Aida A-trumpet for use in the triumphal scene; a portable one-octave piano, sixty (60) oboes and bassoons; various goblets, statuettes, paintings, and Persian rugs; labels from wine bottles; miscellaneous glass ornaments; an inscribed copy of a book about the painter Hans van Meegeren; a bust of Gustav Mahler; and a fine collection of cigar bands.

Haydn on L.P.

By C. G. BURKE

BECAUSE of illness, Mr. Burke was unable to complete his Haydn LP-discography in this issue. A complicating factor, certain to intrude these days into any record-survey extending over a four-month period, was the continuing production of new Haydn records while the labor of reviewing was under way. At least four new Haydn symphonies, for example, have come out since

the last issue of **HIGH-FIDELITY**; these will have to be appended to Part III, along with the choral and keyboard works. To fill out the discography pages in the March-April issue, Mr. Burke is preparing a Beethoven supplement, dealing with the works of this master recorded since last May, when the original Burke-Beethoven compendium (now available in reprint) appeared.

Part II: Concertos and Chamber Music

CONCERTOS

(We know from Haydn's catalogues that many of his Concertos have been lost, and consequently no rational numeration has ever been achieved.)

FOR FLUTE, IN D

The authenticity of this essay in good-humored grace is disputed but it sounds like Haydn. It is played here in a manner partaking both of chamber musicianship and modern concertoism, which is to say not quite right for either, but it is given a warm tone by the flute and its melodic distinction is well forwarded by the dozen accompanists in a recording of agreeable and unforced sound.

—Scheck-Wenzinger Chamber Group. *Urania* 12-in. (with Telemann: *Overture in D*). UURLP 7031. 19 min. \$5.95.

FOR HARPSICHORD, IN D, OP. 21

Spontaneously bubbling and irresistible, this lacy *galanterie* wears like iron and, with the Trumpet Concerto, has won a wide public esteem withheld from the composer's other concertos. It is called No. 1, from its value; for it was the last to be composed of the works in the form. Haydn permitted either piano or harpsichord, but its distinguished flippancy is better served by the latter, particularly for its seventeen decades later, who chase "fun" and know well how archaic is the union of gaiety and elegance. Thus Miss Schmid's Mercury is rejected for all its tasteful dash (and with its piercing sound above the middle octave); and still two ladies confront each other with sparkling skill. Mme. Landowska's fame in this is considerable and deserved: particularly she surpasses everyone in the aristocratic distinction of her ornaments. Mme. Roesgen-Champion swirls a splendid translucent foam, but her first movement is a little hurried and the tempo is not always under the conductor's control. But the Victor disk is a 78 revival, albeit a good one, and sounds with far less detail than the brilliant

Vox recording, which has no fault more serious than some excess of bass, easily diminished.

—Wanda Landowska; Orchestra cond. by Eguène Bigot. RCA Victor 12-in. (with Mozart: *Concerto No. 26*). LCT 1029. 20 min. \$5.72.

—Marguerite Roesgen-Champion; Lamoureux Orch., Paris, Arthur Goldschmidt, cond. Vox 12-in. (with *Concerto for Oboe*). PL 6320. 17 min. \$5.95.

—Rosl Schmid (piano); Bavarian Radio Orch., Alfons Dressel, cond. Mercury 12-in. (with Beethoven: *Concerto No. 1*). MG 10047. 18 min. \$4.85.

FOR HARPSICHORD, IN G

Frail Haydn, which could have been more agreeable in a performance less halt. The solo harpsichord lacks force and the orchestra decision. The sound is pleasant, full and clear, admirable for the early-LP date of this disk.

—Erna Heiller; Collegium Musicum Orch., Vienna, Anton Heiller, cond. Haydn Society 12-in. (with *Violin Concerto No. 2*). 1014. 22 min. \$5.95.

FOR HARPSICHORD AND VIOLIN, IN F

The smaller group and more intimate communion—very telling—of Haas *et al* is near chamber music, while Swoboda *et al* present the succulent diversion in familiar concerto-style, for most people the better way. However, the newer Decca sound, unremarkable but clear and untainted, must decidedly be preferred to the special tone of its rival, whose shrillness requires an aural adjustment, no electrical adjustment being entirely successful.

—Lionel Salter, Jean Pougnet; London Baroque Ensemble, Karl Haas, cond. Decca 12-in. (with *Symphony No. 22* and two *Hofball Minuets*). DL 9561. 19 min. \$5.85.

—Hans Andraee, Peter Rybar; Orch. cond. by Henry Swoboda. Concert Hall 12-in. (with Bach: *Concerto for two Harpsichords*). HS 1081. 22 min. \$5.95.

FOR HORN, NO. 1, IN D

A beautifully successful first movement followed by an adagio in which the soloist concentrates too much on the satanic difficulties of his part, and a finale played by the orchestra with no *élan* at all. The sound is clear if lacking bass asseveration, but most of this can be built up by the amplifier.

—Franz Koch; Vienna Symphony Orch., Anton Heiller, cond. Haydn Society 12-in. (with *Concerto for Trumpet*). 1038. 16 min. \$5.95.

FOR HORN, NO. 2, IN D

Here a border of lively rhythm and beguilingly simple tunes contains a solo trap of deadly danger, withstood by Mr. Brain in his family's traditional way. Mr. Janssen's direction is healthy and happy, and the sound is satisfactory, although both horn and strings were a trifle refractory in their behavior for Capitol's engineers.

—Alfred Brain; Orch. cond. by Werner Janssen. Capitol 12-in. (with two works by Handel). P 8137. 15 min. \$4.98.

FOR OBOE, IN C

Haydn and the Messrs. Pierlot and Goldschmidt (aided by musical engineers) give us here one of the gems of the Haydn discography—brilliant, salty, diverting and assured. There seems to be no fault in it; and it is doubtful that any other oboe could unite a romantic and a broad attack into a pure outline like this.

—Pierre Pierlot; Lamoureux Orch., Paris, Arthur Goldschmidt, cond. Vox 12-in. (with *Harpsichord Concerto in D*). PL 6320. 17 min. \$5.95.

FOR ORGAN NO. 1, IN C

The earliest score we have in Haydn's autograph calls for either harpsichord or organ, like Handel's keyboard concertos. It is a slender pastime and so played, easily, on a sweet and gentle organ accompanied by a small orchestra in relaxed com-

petence. The sound is pleasantly proportioned to the music.

—Anton Heiller (on the organ of the Franziskaner Church, Vienna); Vienna Sym. Orch., Hans Gillesberger, cond. Haydn Society 12-in. (with *Concerto for Organ No. 2*). 1043. 19 min. \$5.95.

FOR ORGAN, NO. 2, IN C

Shorter, later and fuller than its companion immediately above, the Second Keyboard Concerto is less tentative and more outspoken, bespeaking a Haydn acquiring confidence in composition. Generous use of trumpets and drums makes the sport more exhilarating; otherwise performance and sound are like those in No. 1.

—11 min. Other data correspond to its obverse immediately preceding.

FOR TRUMPET, IN E FLAT

Every listener succumbs to the urgent cheerfulness of this catchiest of display-pieces, wrought by the sixty-four-year-old composer with recondite sophistication. The performance would not have been injured by a more insistent orchestral drive, but the sound is appropriately bright and forward. An excellent starter for Haydn neophytes.

—Helmut Wobitsch; Vienna National Opera Orch., Anton Heiller, cond. Haydn Society 12-in. (with *Concerto for Horn No. 1*). 1038. 14 min. \$5.95.

FOR VIOLIN, NO. 1, IN C

Messrs. Goldberg and Stern are patently better violinists than Miss Rüman, especially in the matter of grace. Haydn is fragile here, just palely pretty, and both of the men are as convincing as the music allows. Columbia's sound is the warmest and the most satisfactory, although far less incisive than it has since become, and this gives preference to the disk of Mr. Stern.

—Isaac Stern; String Orch., Alexander Zakin, cond. Columbia 12-in. (with Mozart: *Piano and Violin Sonata No. 36*). ML 4301. 21 min. \$5.45.

—Szymon Goldberg; Philharmonia Orch., Walter Susskind, cond. Decca 12-in. (with Handel: *Sonata in D, Op. 1, No. 13*). DL 8504. 21 min. \$5.85.

—Angelika Rüman; String Orch., Kurt Graunke, cond. Mercury 12-in. (with Mozart: *Flute Concerto No. 1*). MG 10056. 20 min. \$4.85.

FOR VIOLIN, NO. 2, IN G

The outer movements are benign in a fastidious way, and the core suggests Bach at ease, a work apt to the unstrained delivery of the soloist and the comfortable concurrence of the orchestra. The sound is smooth and full, like that of its reverse.

—Edith Bertschinger; Collegium Musicum Orch., Vienna, Anton Heiller, cond. Haydn Society 12-in. (with *Concerto for Harpsichord in G*). 1014. 20 min. \$5.95.

FOR VIOLIN, NO. 4, IN A, "MELK"

The most imposing of Haydn's Violin Concertos is virtually unknown, its parts having been unearthed only a few years ago by the Haydn Society and then assembled into a score. The record contains the first performance in a century or more, a performance



Mme. Landowska: Aristocratic distinction.

rather on the demure side, but even and pleasant, aided by accurate and substantial sound.

—Edith Bertschinger; Collegium Musicum Orch., Vienna, Anton Heiller, cond. Haydn Society 10-in. 1017. 27 min. \$4.75.

FOR VIOLIN, VIOLONCELLO, OBOE AND BASSOON, IN B FLAT (SINFONIA CONCERTANTE), OP. 84

Music-lovers who must have a version of this many-faceted study in piquancy will please make their own choice. Mercury's is an excellent performance apparently recorded in a tin-plated hall; and the strident sound of the Vox is inflated to make the handful of performers sound like an orchestra. Patience is recommended.

—Munich Philharmonic Orch., Fritz Rieger, cond. Mercury 12-in. (with *Symphony No. 85*). MG 10116. 23 min. \$4.85.

—Pro Musica Orch., Stuttgart, Rolf Reinhardt, cond. Vox 12-in. (with *Concerto for Violoncello*). PL 7390. 22 min. \$5.95.

FOR VIOLONCELLO, IN D, OP. 101

In every generation of Haydnists there are many reluctant to acknowledge the authenticity of the Cello Concerto, although the external testimony is fairly conclusive that Haydn had a hand in it. The dimpling, womanly charm is unlike the composer, and if he was able so to pervert his style the feat was startling if the music is not.

—None of the four recorded editions is entirely first-class. Oceanic and Remington use the amended score of Francois Gevaerts, whose added wind-parts enrich and improve the original. Both Cassado and Gendron are expressive cellists, but the Remington violins are ungovernably unpleasant, while those in the fuller Oceanic sound can be tamed. Westminster endows Janigro with a grand tone; but the orchestra, afflicted with some violin-shimmer, seems to be in another plane and is not clean. The tiny Vox orchestra traduces the Concerto to chamber-music, and the interpretation is glum. As a whole, Oceanic has it.

—Maurice Gendron; Vienna National Opera Orch., Jonathan Sternberg, cond. Oceanic

12-in. (with Saint-Saëns: *Cello Concerto, Op. 33*). OCS 23. 24 min. \$5.95.

—Antonio Janigro; Vienna National Opera Orch., Felix Prohaska, cond. Westminster 12-in. (with Boccherini: *Cello Concerto in B Flat*). WL 5126. 24 min. \$5.95.

—Gasper Cassado; Orch. cond. by Hans Wolf. Remington 12-in. (with Mozart: *Symphony No. 35*). 199-79. 26 min. \$2.49.
—Walter Reichardt; Pro Musica Orch., Stuttgart, Rolf Reinhardt, cond. Vox 12-in. (with *Concerto for V, Va, Ob & Bn*). PL 7390. 31 min. \$5.95.

DIVERTIMENTOS

Haydn called more than two hundred pieces of his music "divertimentos", a casual title at best, particularly nondescript in this case. They were composed for many assortments of instruments and even for a solo instrument. The work we know as the Horn Trio, for instance, the composer called a divertimento. The *Nocturnes for Ferdinand IV* became divertimentos when they were transcribed. There are no fewer than 126 divertimentos written for the obsolete baryton—a sort of single-bass viol—with viola and cello, and only these have been systematically numerated. However, the phonograph has been niggard in this department: there are not enough recorded divertimentos to create confusion. The subjoined list includes all recorded works to which Haydn gave the title—although some are otherwise described on their labels—except the doubly-named Horn Trio. It is interesting to note that not one of these records reproduces the music exactly in its original form.

FOR BARYTON, VIOLA AND VIOLONCELLO, IN D

This curio is a synthesis presenting six movements from five different divertimentos, played on a trio of archaic viols. Such light-hearted liberties are definitely not to be commended, but justice compels the admission that the mellow agreement of these strings and their beautiful sound are beguiling.

—Stuttgart Chamber Society. Renaissance x 40. 12-in. (with bits by five early composers). 20 min. \$5.95.

FOR BARYTON, VIOLA AND VIOLONCELLO, NOS. 6 & 82

Since no one has a baryton, why not try it on the trombone? Mr. Shuman is a good performer with a protean tone. Between the bigger instruments the viola is suffocated. The sonic values are satisfactory.

—Davis Shuman, trombone; Maxine Johnson, viola; Bernard Greenhouse, cello. Paradox PL 10002. 10-in. 10. 9 min. \$3.85.

FOR FLUTE, OBOE, TWO CLARINETS (OR VIOLINS), TWO HORNS, TWO VIOLAS, VIOLONCELLO AND BASS

We know of eight of these, in their original scoring the *Nocturnes for Ferdinand IV of Naples*. Under this name they exploited in the first rank a pair of *live organizzate*, hybrids begot by the hurdy-gurdy out of the bastard of a guitar and a viol. Musical circles in London were not afflicted with this monster, and Haydn substituted a pair



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of flutes or a flute and an oboe for the lyras, and christened the transformation "divertimentos". In the long succession of Haydn's chamber works, the only governing factor, if any, seems to have been that, until the Quartet for strings and Divertimento for baryton would have exhausted their vocabulary, other voices must be mere frivolous intrusion. The Nocturnes furnish a spot of soft and fathomless color, an interjection of restrained and thoughtful diversion, a glowing pattern of unviolent and decorative moods, transitory and memorable.

The Haydn Society has good recordings of seven, and two are duplicated in recordings of approximately equal value by other companies. The latter are part of miscellanies, and since our concern is with the Nocturnes, there is no reason to look beyond the Society's production. This is on three sides of two disks issued more than a year apart, and the four Nocturnes on the earlier disk are as a whole preferable. They are played with a more convincing sentiment; and although the later sound is technically superior — more symphonic, more richly reverberant, fresher in timbre — the type of superiority seems less suited to the confiding music. Still, both are more than satisfactory, and Haydnists should eschew neither — (Nos. 1, 2, 4 & 7, labeled "Four Notturni for the King of Naples".) Vienna Chamber Orch. Franz Litschauer, cond. Haydn Society 1023. 12-in. 11, 10, 14, 11 min. \$5.95.

—(Nos. 3, 5 & 6, labeled "Three Notturni for the King of Naples".) Vienna Chamber Orch., Franz Litschauer, cond. Haydn Society 1044. 12-in. (with *Horn Trio*). 16, 10, 7 min. \$5.95.

—(No. 4 only, labeled "Partita in F".) Chamber Orch., Edvard Fendler, cond. EMS 3. 12-in. (with *Sonatas No. 43 & 51*). 16 min. \$5.95.

—(No. 1 only, labeled "Divertimento in C".) London Baroque Ensemble, Karl Haas, cond. Westminster WL 5080. 12-in. (with *Four Marches* and works by Boccherini and M. Haydn). 13 min. \$5.95.

OCTET FOR 2 OBOES, 2 CLARINETS, 2 BASSOONS AND 2 HORNS, IN F
Authenticity has not been entirely established, but inner testimony pleads that Haydn was the composer. The four move-

ments form a divertimento of easy, varied and tenuous appeal, played with sober, communal virtuosity and are agreeably reproduced, barring the traditional recalcitrancy of horns.

—Group from the Vienna Philharmonic Orch. Westminster WL 5002. 12-in. (with Boccherini: *Symphony in A*). 18 min. \$5.95.

QUARTETS FOR STRINGS

How many Quartets Haydn composed is a matter of definition. How they should be numbered depends on definition and expediency. Where there are so many there must be a method of identification, and several methods of numeration have been tried without general acceptance. Helpful nicknames have been sparsely applied, and such a designation as "Op. 76, No. 6" is cumbersome. Furthermore, the opus numbers assigned by Haydn's publishers are misleading in the failure of their sequence to reflect the gross calendary inconsistency of Haydn's creation of Quartets. We need some form of corrective to the erratic temporal impression left by these opus numbers; and if we call Op. 3, No. 6 the Nineteenth Quartet we shall efface the illusion that the low opus number is the music of a tyro.

Years ago it was conceded that Haydn composed seventy-six Quartets. Later it was assumed that the total should be eighty-three: was not each of the quartet version of the Seven Last Words assigned one-seventh of Op. 51? Then Miss Marion Scott uncovered an early effort written before all eighty-three (or seventy-six), and there was some agreement that the definitive number of Haydn Quartets is eighty-four. But musicology is never static, and concerned itself at once with Op. 1, No. 5, no more than the string parts of what had first been a primitive symphony. Back to eighty-three.

In influential circles this kind of learned monkeyshines often arouses a choked excitement that can cause mischief. What we want is the convenience of a fixed numeration which is in fact a system of appellation, the numbers taking on character from the music. We do not want numbers engraved

in quicksand. We accept the convenience of the official order of 104 symphonies although we know that some are chronologically misplaced. We do not need to renumber those: musicologists will know which they are and others will not much care. A Haydn Annex might be of service as the Köchel Annex to Mozart and the Grove Appendix to Beethoven have been. *Leonora III* as title has acquired a magic that no one thinks of dispelling by correcting it to *Leonora II*. Convenience is not, when it is unstable.

It is right that a magazine associated with the phonograph establish the final numeration of the Haydn Quartets, for it is on the phonograph that they will have a hearing. This numeration is quite simply and modestly the one before the last of those more-or-less accepted, with Miss Scott's discovery inserted as Number One. We then proceed upward through the opus numbers — retaining Op. 1, No. 5 because its publication as a quartet in a set of six would make its omission confusing without compensatory benefit — to Op. 103, the last, unfinished, Quartet; but omitting Op. 51, *The Seven Last Words*. Reason is appalled when these nine movements are called seven Quartets: we do not call the five movements of the *Pastoral Symphony* Symphonies No. 6, 7, 8, 9, 10, 11, 12 and 13. The *Seven Words* in its quartet form could acceptably be called a Quartet, its integrity being indissoluble, but it really seems better to accept it for what it plainly is, *The Seven Words*, quartet version. We then have seventy-seven Quartets, and Op. 103 is No. 77.

The justification for this excursion is the wariness of record-makers faced with the problem. Labels in general carry an opus number and a key: in one case that comes to mind where a label numbers a Quartet individually, it follows an obsolete and anachronic system.)

NO. 1, IN E FLAT; NO. 2, IN B FLAT, OP. 1, NO. 1; NO. 3, IN E FLAT, OP. 1, NO. 2; NO. 4, IN D, OP. 1, NO. 3; NO. 5, IN G, OP. 1, NO. 4; NO. 7, IN C, OP. 1, NO. 6

It is instinctive in music-lovers to think of these very early works as divertimentos, with their five movements, which include a second minuet, their superficial and pleasing song, their casual resistance to the enormous potentiality of the four instruments in congress, which Haydn himself was going to elucidate during the next fifty years. There is a certain inevitable similarity among the tentative essays, and the absence of anything to make one salient from the rest. But we also note incipient mannerisms that Haydn later glorified, and an unencumbered melodic clarity which in later years was to be apotheosized into an unfailling lucidity even in the midst of the most elaborate embellishments. No. 1, very slightly built, is nevertheless moving at times and inventive; and in these recordings the many facets of the now-assured Schneider Quartet artistry are remarkably displayed, especially in No. 4. Indeed the playing, in caressing tone and striking inter-adjustment, does not seem susceptible to improvement; and the limpid sound, crisp and decisive, that issues from the noiseless grooves, offers its own additional and separate pleasure. The Schneiders are committed to make all the Haydn



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Quartets for the Haydn Society, and on the evidence of these and Op. 50 there will be a diffidence in competition.

—Schneider Quartet. Haydn Society HSQ-A. Three 12-in. 18, 16, 18, 14, 21, 19 mins. \$18.50. (Disks available separately, the Quartets in consecutive pairs, at \$5.95.)

No. 18, IN F, OP. 3, NO. 5.

This is the Quartet with which to begin a novitiate in chamber music. It presents a bustle of unfettered rhythmic melodies, irresistible and durable. Remarkably, there is only one recording, but that is of a finished performance of artful bounce and gusto capable of discouraging rivalry, engineered to a high standard that once seemed extraordinary, and is still good—after treble subduction—with its big, sweet tone reinforced by reverberation, in spite of some bluntness entailed by the same reverberation. —Amadeus Quartet. Westminster WAL 202.

Two 12-in. (appended with *Quartet No. 77* to the *Seven Last Words*). 14 min. \$11.90.

No. 26, IN E, OP. 17, NO. 1; NO. 27, IN F, OP. 17, NO. 2; NO. 28, IN E FLAT, OP. 17, NO. 3; NO. 29, IN C MINOR, OP. 17, NO. 4; NO. 30, IN G, OP. 17, NO. 5; NO. 31, IN D, OP. 17, NO. 6.

Haydn's innovations were studied, gradual and exhaustive. He was inclined to exercise a new idea thoroughly before either relinquishing it or embodying it in his method. The Op. 17 Quartets unfold their slow movements after their minuets, the better to exercise their intensified eloquence and meaning. It is plain that the composer chose his material with care, rejecting what did not seem to offer the foundation for slow movements of noble seriousness. But his resources in quartet-development were not yet equal to his initial inventiveness, and the slow movements, each starting as a seeming master-

piece, expire into a musicianly consumption of time. An exception is that of No. 30, whose imperious recitatives and submissive rejoinders, mystical and arresting, form a drama of unbroken interest. This Quartet, with a fine opening movement, is the best of Op. 17. The others have beauty in isolated movements, particularly in the finales, and No. 4 has a dashing minuet. This album was the first of the Schneider series. It attests the conscientious preparation of the group and their unerring affinity for Haydn, and simultaneously communicates an outspoken enjoyment. Agreeable sound, somewhat obscure only in No. 26, smooth and free in the others, but less incisive than that vouchsafed for Op. 1.

—Schneider Quartet. Haydn Society HSQ-E. Three 12-in. 20, 18, 20, 20, 17 mins. \$18.50. (Disks available separately at \$5.95, Quartets 26 and 29 on HSQ-13, 27 and 28 on HSQ-14, 30 and 31 on HSQ-15.)

No. 44, IN D MINOR, OP. 42

A short piece with a long glow, the only complete Quartet with an opus number to itself, in an open, robust performance. The full and very real sound was in a measure libeled in a first review by this writer in this magazine, when he carelessly allowed a recollection of the acid violins in No. 75, overside, to influence his judgment of the entire set. The sound is in fact excellent.

—Schneider Quartet. Haydn Society HSQ-M. Two 12-in. (with *Quartets No. 75, 76 and 77*). 15 min. \$12.50. (Available also with *Quartet No. 75* only on HSQ-37, \$5.95.)

No. 45, IN B FLAT, OP. 50, NO. 1; NO. 46, IN C, OP. 50, NO. 2; NO. 47, IN E FLAT, OP. 50, NO. 3; NO. 48, IN F SHARP MINOR, OP. 50, NO. 4; NO. 49, IN F, "THE DREAM", OP. 50, NO. 5; NO. 50, IN D, "THE FROG", OP. 50, NO. 6

Frederick William II of Prussia was the nephew and successor of Frederick the Great, and he was also a Rosicrucian. His reign opposed the new French Republic and speedily lost the Rhineland to Hoche and Jourdan, a deprivation incompletely abated by the first two seizures of soil from helpless Poland. He expired with the ascension of Bonaparte, leaving his kingdom in dreadful disintegration; but nevertheless this mystical, thieving cluck has a little honor in history. Haydn dedicated six Quartets (Op. 50) to him, and Mozart three—nine faces of immortality.

There is not space to assess the elements which make Haydn's wonderful Op. 50 wonderful. Nor is there space to describe the flexibility of the Schneiders' response, felt and thought, to the lovely diversity of the six-fold panorama extended on these records. Neither can the aerial quality of the washed sound, uncontaminated by any overriding acoustical environment, clear and natural and to our ears easy and right, be conveyed in words restricted to just so many, and not enough. This edition deserves a special citation, a formal authoritative acknowledgement, of its preeminence in recorded Haydn. The recorded repertory of the master shows some other Quartets as well played, and there are a few disks with a sound as satisfactory, or nearly, but here there are six, not one really familiar and each with different problems that must be confronted without the help of tradition, all revealed without digression from taste in a

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—Schneider Quartet. Haydn Society HSQ-H. Three, 12-in. 20, 21, 19, 23, 16, 19 min. \$18.50. (Disks available separately, the Quartets in consecutive pairs at \$5.95.)

No. 52, IN C, OP. 54, No. 2

Patience is recommended until the Schneider version will have appeared, for in spite of a fine performance here the sound has faded with time. Pure enough, it is not resonant enough: it is small, and as if throttled by a paucity of space.

—Kroll Quartet. Allegro AL-58. 12-in. (with Quartet No. 75). 17 min. \$5.45.

No. 61, IN D, "LARK", OP. 64, No. 5

The Budapest disk of Haydn's most frequently played Quartet is pretty old in LP terms, but it sounds surprisingly fresh and the performance is worth preservation. The etching is less immaculate than the latest standards demand, but this is a more satisfying quartet projection than that on many recent disks. It is deficient in bite, which on most apparatus will not be apparent. It is as a whole superior to the sound of its competitor. and the Budapest lyricism is more manly than the Hungarian.

—Budapest Quartet. Columbia ML 4216. 12-in. (with Quartet No. 72). 18 min. \$5.45. —Hungarian Quartet. RCA Victor LM 1076. 12-in. (with Mozart: Quartet No. 15). 18 min. \$5.72.

No. 62, IN E FLAT, OP. 64, No. 6

In mastery of the subtlest techniques of quartet-playing — infinite gradation of degree, unanimity of stroke, sustained linearity, symmetry of statement, elegant restraint and subdued but ever-dancing color — the New Italian Quartet stands here unchallenged. There is no abandon in the group, but there is no abandon to communicate, either. The measure of success is in the congruity of music to this style of extreme refinement, which does not bend to the needs of all music; but no music entrusted to the New Italian hands fails to disclose a delicately fashioned and admirably proportioned integument.

The Vienna Konzerthaus Quartet are skillful mechanics of their instruments. The expected resources of quartet-players are theirs. But they are less concerned with a superb integument than with the vital viscera. They have been most impressive in Schubert, and they often impress most in a heat of exaggerated, even extravagant, tempos and accents. The two groups are complementary, and one could reasonably expect one to disappoint wherever the other excels.

That is true here, where the Konzerthaus performance, very good in isolation, seems pretentiously soft after the Italians have given their lesson in tighr form and perfectly groomed texture. No Haydnist will prefer the Konzerthaus playing, but it may make sense to urge all to acquire the disk without hearing the other, for the relative sonic values are as day unto dusk, Vienna's spacious, clear and inspiring, Italy's dull, dry and opaque.

—Vienna Konzerthaus Quartet. Westminster WL 5034. 12-in. (with Quartet No. 73). 22 min. \$5.95.

—New Italian Quartet. London LLP 320. 12-in. (with Boccherini: Quartet in D). 17 min. \$5.95.

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No. 67, IN F, OP. 74, No. 2

The absence of élan in a dutiful and competent performance is probably the fault of the frail and uninteresting music. The sound is small, not untrue, but dynamically narrow and placid.

—Baroque Quartet. Period SP 503. 12-in. (with Mozart: Quartet No. 15). 17 min. \$5.95.

No. 68, IN G MINOR, "HORSEMAN",
OP. 74, No. 3

The only recording of an inexhaustible Quartet, wherein Haydn charts a course for Beethoven, is a pioneering LP of gratifying resiliency. The violins have just enough edge, and the viola aridity, to make disk-vintage evident in a sound otherwise of close actuality. Imposing Budapest, particularly in the precise grimness of the ominous trot in the finale.

—Budapest Quartet. Columbia ML 4029. 12-in. (with Beethoven: Quartet No. 4). 17 min. \$5.45.

No. 69, IN G, OP. 76, No. 1

The professional but undistinguished performance conveys only an impression of the unique ideas in a great Quartet, and some intermittent felicities help to point up a general lack of luster. Sonically subdued, fair, with a rather noisy background.

—Barchet Quartet. Renaissance X-33. 12-in. (with Quartet No. 74). 19 min. \$5.95.

No. 70, IN D MINOR, "QUINTEN", OP. 76,
No. 2

Spirited playing, positive and infectious, but hurt by a persistent harshness of tone that must have been caused by the recording environment.

—Galimir Quartet. Period SP 504. 12-in. (with Quartet No. 71). 17 min. \$5.95.

No. 71, IN C, "EMPEROR", OP. 76, No. 3

Has the general qualities of playing and recording noted for the "Quinten" immediately above, the playing intelligent, vivid and aspiring, the sound ungracious, confined. The six great components of Op. 76 deserve better than this, and current engineering can produce much better. This disk is about three years old, and a replacement cannot long delay in arriving.

—Galimir Quartet. Period SP 504. 12-in. (with Quartet No. 70). 19 min. \$5.95.

No. 72, IN B FLAT, "SUNRISE", OP. 76, No. 4

Here is a record more than three years old whose preëminence has won the most impressive kind of acknowledgement: it has not been challenged by any competitor, notwithstanding the appeal and celebrity of its music. Haydn's consummate understanding of his implements empowered him to create a "Sunrise" Quartet—grave, reckless, hopeful—of an elemental humanity which is most engaging and compelling when it seems most simple. In its re-creation, the Budapesters bow a warmth of artful sympathy with a devoted concealment of the resourceful artifice responsible. By a pleasant chance, the Columbia engineering of this was above all mellow, not astringent in detail as we should expect now, but not veiled either; blended, apposite to the music and the performance.

—Budapest Quartet. Columbia ML 4216. 12-in. (with Quartet No. 61). 22 min. \$5.45.

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No. 73, IN D, "CELEBRATED LARGO",
Op. 76, No. 5

The long slow movement usurps interest to a rare and nearly exclusive degree. Its contemplative resignation, built out of little more than nothing in a marvel of constructional profundity and energy, is singularly apt to the sustained cordial romanticism of the Konzerthaus Quartet, emphasized by a big, juicy and throbbing sound.

—Vienna Konzerthaus Quartet. Westminster WL 5034. 12-in. (with *Quartet No. 72*). 23 min. \$5.95.

No. 74, IN E, FLAT, Op. 76, No. 6

It is hard to be enthusiastic about the only recording of this Quartet, yet it is hard to draw up a bill of particulars against it. Musically, this stands lowest among the six quartets of Op. 76, but the impression stays that it could have been played with more conviction. One thing too plain is a disappearing tone, product of the musicians rather than the engineers, who have not been ineffective here in reproducing what was presented to them.

—Barchet Quartet. Renaissance X 33. 12-in. (with *Quartet No. 69*). 24 min. \$5.95.

No. 75, IN G, Op. 77, No. 1

It is assumed that everyone susceptible to string quartets knows Haydn's Op. 77; but then this "everyone" may be like Macaulay's "every schoolboy", flattered in a convenient assumption. At any rate, music has no musical inventions by a man of sixty-seven to compare with this brace, of which the first epitomizes the Quartets lavished along the route of Haydn's ascending years and the second prescribes the way quartets must advance in the future, a way so exalted and so difficult that only Haydn's musical heir, to whom he gave resentful lessons, has been able to follow it. Not until Beethoven's Op. 59, and only six times since, has the world been able to find the progression dictated by Haydn's Op. 77.

The G Major Quartet, Op. 77, No. 1, exists in three recorded editions, of which that of the Heifetz Quartet for EMS remained unavailable for this survey. The others are well played, with the Krolls contriving the not inconsiderable feat of weaving a lithe sensuousness into their texture without unraveling it, and the Schneiders suggesting again a whole-hearted youthful participation in their narrative, a soaring exuberance tied to the decorum of precision, that gives a curiously charming impression of abashed spontaneity.

In agreeable reproduced likeness to the sound of four stringed instruments the Schneiders have it, although their record is tart in the violins. It is otherwise splendid, both spacious and decisive; while the Kroll belongs to an earlier era when accuracy seemed good enough even when it was achieved through confined and un-alive acoustics.

—Schneider Quartet. Haydn Society HSQ-M. Two 12-in. (with *Quartets No. 44, 76 and 77*). 21 min. \$12.50. (Available also with *Quartet No. 44* only on HSQ-37, \$5.95.) —Kroll Quartet. Allegro AL 58. 12-in. (with *Quartet No. 52*). 20 min. \$5.45. —Heifetz Quartet. BMS 301. 12-in. (with *Quartet No. 76*). \$5.95.

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No. 76, IN F, OP. 77, No. 2

The Schneider edition pronounces its own eulogy. If this is not Haydn's greatest Quartet he wrote none greater: and the challenge of this knowledge has spurred the players to their best work, and the engineers to theirs, in the most entirely valuable representation of a Haydn Quartet on disks. The Heifetz version could not be obtained for the formidable comparison.

—Schneider Quartet. Haydn Society HSQ-M. Two 12-in. (with *Quartets No. 44, 75 and 77*). 22 min. \$12.50. (Available also with *Quartet No. 77* only on HSQ-38, \$5.95.)
—Heifetz Quartet. EMS 301. 12-in. (with *Quartet No. 75*). \$5.95.

No. 77, IN B FLAT AND D MINOR, UNFINISHED, OP. 103

Two movements of a septuagenarian's regret—part revolt and part acceptance—at his lassitude after fifty years of making music. He lacked the powers to finish this last Quartet, and so we feel a more than ordinary sadness in hearing it. In a less insistent way, it fore-shadows Beethoven's quartet-told histories of his own struggle against silence. Both recorded performances are excellent and not essentially dissimilar, but preference will go to the newer Schneider disk without debate, for its unambiguous delineation of four instruments in detailed clarity, against the Amadeus, engineered into a unity of not-quite-separable elements.

—Schneider Quartet. Haydn Society HSQ-M. Two 12-in. (with *Quartets No. 44, 75 and 76*). 12 min. \$12.50. (Available also with *Quartet No. 76* only on HSQ-38, \$5.95.)
—Amadeus Quartet. Westminster WAL 202. Two 12-in. (appended with *Quartet No. 18* to the *Seven Last Words*). 11 min. \$11.90.

QUARTET FORM OF THE SEVEN LAST WORDS

OF THE SAVIOUR ON THE CROSS, OP. 51
In 1785 Haydn wrote an amazing devotion for orchestra, and two years later transcribed it for string quartet. In 1796 it was converted into an oratorio. It is most frequently heard in the accessible quartet-form, and to the majority is most poignant in this attenuated speech of quieter agony. There are nine movements—an Introduction, seven grave Words, and a Cataclysm. Its unity should be respected in a scrupulous indivisibility, and this principle is frustrated in considering the nine elements as seven (or any other number than one) separate works.

There are two recorded editions, with a third promised by the Haydn Society. The Guilet performance is commendable but undistinguished, and is bothered by a thin acidity of tone. The Amadeus is more studied but seems more spontaneous; their tone is notably superior, and in a recording which utilizes reverberation as a euphonic reinforcement, more compelling, more pervasive. The Amadeus tragedy is ecstatic and bitter; these players dig deeper and ascend higher. They are especially eloquent in stating the conflict between resignation and revolt which Haydn's devoutly simple insight emphasized so wonderfully as the symbol of Jesus's humanity. In comparison the Guilets here seem static, and the acoustic containment of their effort suppresses the sidereal yet sensuous quality of the breathless superhuman drama their bows must relate. It is true that in places the Guilets' lighter stroke traces a more ethereal pathos, but without challenge to

the continuous entity of the Amadeus compassion.

—Amadeus Quartet. Westminster WAL 202. Two 12-in. (with *Quartets No. 18 and 77*). 58 min. \$11.90.

—Guilet Quartet. Concert Hall CHS 1084. Two 12-in. (with Beethoven: *Elegiac Song*). 63 min. \$11.90.

TRIOS

(Numeration of these has always been carefree. There are at least thirty piano trios, the majority very late works. In general the latest works display the earliest numbers. The four recorded were composed by Haydn in his sixties.)

No. 1, IN G

The only Haydn Trio which may be called familiar is a coruscating work of very high art, and not improbably the last to be composed. It is remarkable that we have only one recording, which presents a frank and charming performance damaged in the engineering process by a rasp from the Totenberg bow foreign to this violinist.

—Alma Trio. Allegro AL 4. 12-in. (with Beethoven: *Trio No. 5*). 14 min. \$5.45.

No. 2, IN F SHARP MINOR; No. 3, IN C; No. 5, IN E FLAT

These late but unfamiliar works are sprinkled with remarkable innovations, and engaging shifts of temperament make their interest durable. The piano is king, in Haydn's intention, but in these recordings the violin of Mr. Goldberg is hero. That such assuaging luster can glide from the scratching of strings in serene and symmetrical patterns confirms again our knowledge of this violinist's art in classical music, but surprises anew by the very consistency of its excellence. The others play with untroubled address and the ensemble is pleasing, but Goldberg is the one remembered. The sound is adequate, although without the lifelike proximity of the latest records.

—Lili Kraus, Szymon Goldberg, Anthony Pini. Decca DX-104. Two 12-in. (with *Andante con variazioni in F Minor*). 15, 17, 16 min. \$11.70.

TRIOS FOR TWO FLUTES AND VIOLONCELLO (Ten works for these instruments are known, of which the first six were called divertimentos, and the tenth consists of a single movement.)

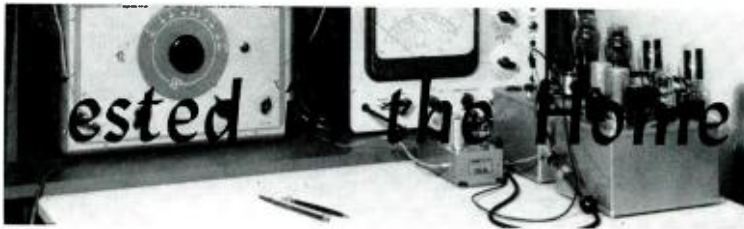
No. 7, IN C; Nos. 8, 9 & 10, (ALL) IN G
Friendly trifles from Haydn's ripest era, played with a spirited skill but recorded to yesterday's standard. The sound is small and somewhat cramped; and if enlarged through the amplifier brings into evidence a variety of thumps and rumbles.

—Philip Kaplan, Lois Schaefer, Samuel Mayes. Allegro AL-48. 10-in. 8, 5, 7, 5 min. \$4.45.

TRIO FOR HORN, VIOLIN AND VIOLONCELLO IN E FLAT

Rough on the horn-player, easy on the ears and harmless, a bravura piece of spare substance in a competent performance featuring a human stumble or two by the horn, and competent, decorous sound.

—Franz Koch, Walter Schneiderhan, Nikolas Huebner. Haydn Society 1044. 12-in. (with *Nocturnes for Ferdinand IV, No. 3, 5 and 6*). 10 min. \$5.95.



A Section devoted to reports of new and important hi-fi equipment, tested under actual use conditions — in the home.

The Collins FM-AM Tuner

A small amount of thought brings us to the conclusion that to take things apart to see what makes them tick is one of man's strongest urges. It starts in infancy with toys, progresses through alarm clocks, and in some cases extends into adulthood with such objects as radios and amplifiers. Here, however, the psychologist may note an interesting deviation: the urge becomes not destructive, but constructive. The urge is buy a kit of parts and see if it can be made to tick.

Is this *constructive* urge dangerous? Is it practical to buy a kit and build one's own? How inexperienced can one be and still have a chance of making it work — eventually?

This is the first of a series of articles in which we shall explore the fascinating and tantalizing realm of kits intended for assembly by those who have more enthusiasm than experience.

There certainly is no doubt that kits are tantalizing. Just the saving in dollars is worth a good deal of time and effort. As an example, Sun Radio catalogs an amplifier kit at a price of \$79.50. Wired, tested, and ready to use, the same amplifier costs \$105.95. Another one: kit, \$81.55; wired, \$112.50.

Price saving alone is not the only feature. There's a fascination in taking a pile of parts, figuring out what they are, putting them together, and then bowing three times toward the east just before plugging the line cord into the 110-volt outlet. There is also a whopper of a thrill if, having plugged in, nothing goes f-f-t and the darn thing works!

An FM-AM Tuner Kit

As a starter, and to get an inkling of what this kit idea is all about, we plunged into the middle of the pond and tackled, for this first article, a fairly complicated undertaking: assembling an FM-AM tuner, available from Collins Audio Products for \$77.50.

There are some unusual features about this project and about this kit.

First, assembling an FM tuner usually requires test equipment which is not to be found in most amateur workshops. Further, more skill is required for satisfactory construction of an FM tuner than, for instance, an amplifier.

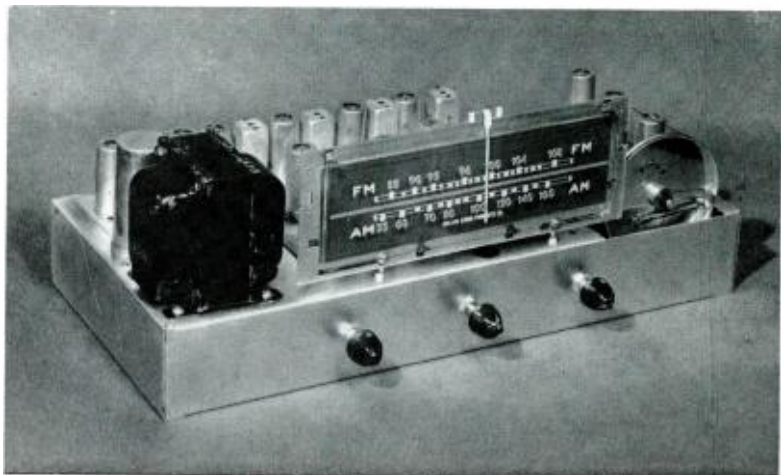
Second, most kits are simply a puddle of individual components, plus the necessary punched chassis. Nothing is pre-assembled nor pre-wired. Collins is unusual in this respect: practically all the parts are assembled and already wired on what he calls "strips". Thus it should be possible for the home constructor to assemble the strips and wire them together successfully, without requiring exceptional skill and a battery of test equipment.

Can We Make the Tuner "Tick"?

We are not going into a detailed discussion of each step in the assembling, wiring, and testing procedure. This is the job for the instruction manual. Rather, we are going to tell about our experience in trying to follow the instruction manual, line by line, and report what happened . . . plus a few side remarks and comments.

As received in a well-arranged carton, the FM-AM tuner kit was not, to our surprise, particularly terrifying. Having so much work already done for us was a great relief. A check of the parts list against parts sent showed that a couple of substitutions had been made, two parts (pilot lamps and sockets) had been omitted, and some extra condensers thrown in for good measure. Also, there were some parts which, unless one were familiar with radio

Assembled chassis of the FM-AM tuner shows straightforward layout. Note FM strip at right.



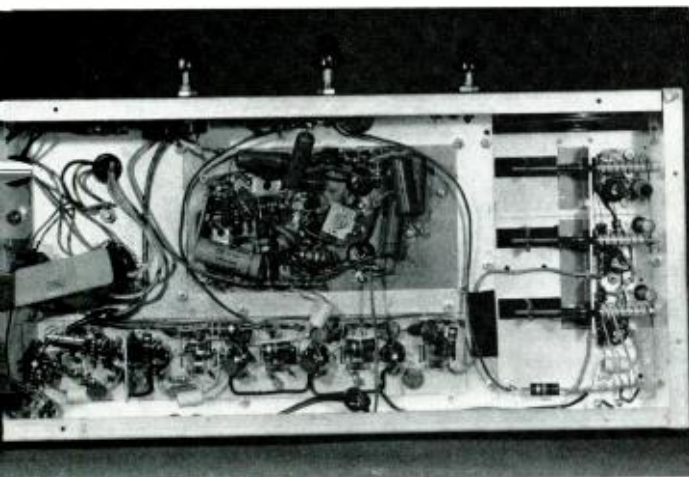
components, could not be identified in any sure way. The "20-watt filament resistor" looked like an emery stone with a couple of wires sticking out; neither instruction manual illustrations nor parts list helped identify it.

The first step was to assemble the strips, plus a power transformer and half a dozen small components, on the chassis. This was accomplished with a minimum of difficulty, but it was necessary to make some arbitrary decisions. For example, we were told to mount the power transformer "with the yellow and red wires nearest the rectifier tube socket". The power transformer which came in our kit had two sets of wires emerging from its bottom side but neither set included yellow and red wires. We still don't know if we got the transformer in right, but it works, so what's the difference!

And, since we are being literal about the instructions, we might mention that we were told to set a certain unit aside on a shelf until ready for use. And while extremely explicit directions are given for mounting each strip, this particular strip was left sitting on the shelf!

We ran into trouble with the antenna terminal strip, because the holes on the one supplied us did not match the holes on the chassis; also, the hubs on the dial mechanism were burred and had to be filed out before they would slip over the shafts. This isn't intended as a complaint, though, because these slight deviations offered an intellectual challenge which we accepted with grim determination to be smart enough to find the right answers.

We did have the feeling that the instructions were written with extreme care and explicitness at the beginning; then that whoever wrote them grew bored with the process and



In this under-chassis view, the FM tuner strip is at the right.

became more and more vague. And we found it unnecessarily annoying to be told, at an early stage in the operations, to "mount the power transformer and bolt down with 8-32 x 3/8" screws" only to discover at a much later stage that we had to unbolt the transformer in order to get some tie-strips under the nuts and, furthermore, that the holes in the tie-strip mounting lugs were too small to go over those 8-32 x 3/8" screws.

All these are obviously very minor problems when compared with the final objective: a working FM-AM tuner.

By the time the author of the instruction manual came to the section on wiring, he had had too many cups of coffee and his morale was at a low ebb! It is not possible for a person who cannot find his way around a wiring schematic with ease and assurance to figure out what to do when told to attach a certain wire "to the lug on the terminal board . . . identified by the red wire" — when the wires going to the terminal board in question are: two yellow and one blue! *No red!* The matter is made worse, even for the man who *can* follow a schematic, by the unfortunate omission of the power supply schematic. (It was missing from *our* instruction book; it may be in all the others).

Fortunately, schematics were supplied for the tuner and IF strips; it simplified the work to check the instructions with the diagrams. This became essential when we reached the point of wiring in the AM tuning section. Collins has two AM sections available, one more sensitive (and expensive) than the other. After finding our way along to the point where we were to skip the following six paragraphs if we had the AM-4 tuner strips, we proceeded a bit further and then were told to back up into the middle of the paragraphs which we had already skipped. Rather like the dictionary which defines word A with word B, which we don't understand either, so we look up B to discover that it is defined by word A!

Though we may sound overburdened with vitriol, we are not, really. We do think that the instructions could have been prepared with a sharper eye to the inexperienced constructor. Helpful, too, would have been *clear* photographs or line drawings so that the wiring could be followed on an actual chassis.

In other words, we came to the conclusion that although the pre-wired and pre-assembled strips are a big step in the direction of making it possible for an amateur to put together an FM tuner, even with the advantages of this important feature, an adequate instruction manual is still essential.

There is a possibility that we should have said "was essential", because we note that Collins has now redesigned his FM-AM tuner kit, and the instruction manual has undoubtedly been revised also.

How Does the Tuner Work?

Although the road to completion of this project may have had its bumps, the result is worth the trouble. Even without using test equipment to achieve optimum results, the FM section has good sensitivity. At the lower end of the band, sensitivity compared favorably with fabricated tuners costing 50% more. Sensitivity fell off at the high end of the FM band, but this could be adjusted by scientifically lining up the tuner. Ability to limit background noise was good. The AM section behaved normally, in an area where AM is almost at its most unpredictable.

Certainly, the man who buys and builds a Collins tuner gets his full money's worth, plus the satisfaction of knowing that he is sufficiently alert and skillful to do a substantial part of the construction himself. — C. F.

The Scott 214-X-8

Considerable interest has been aroused by the bi-amplifier filter design described by Roy Allison in the previous issue of HIGH-FIDELITY. Readers will remember that this unit was to be used between the preamplifier-control section of an audio system and *two* power amplifier sections, each power amplifier driving a separate speaker. The bi-amplifier filter replaced the standard dividing network used in multi-speaker systems.

As was pointed out in Mr. Allison's article, dividing networks perform their assigned function — that of dividing the complete frequency range into two or more bands of frequencies — effectively and simply. However, they do not represent the *best* way. A great deal of work has been done to develop amplifiers which produce optimum results with speakers connected directly to their output terminals. If a dividing network is inserted between the amplifier and the speaker, some of the advantages of this design progress will be lost. To benefit fully from good amplifier characteristics, a separate amplifier should be connected to each speaker and the frequency dividing operation performed ahead of the power amplifier. This was the thinking behind the development of the bi-amplifier filter system.

Just a couple of weeks ago, Hermon Hosmer Scott stopped in to see us. The conversation turned to the thinking behind the bi-amplifier filter and to the fact that he had used a somewhat similar idea in the installation which he and Victor Pomper described in the November issue of HIGH-FIDELITY. In this, two Electro-Voice Patricians were driven by separate Scott amplifiers, and a single-knob "blender" controlled the proportion of the sound which was carried by each Patrician.

To make a long story short, the discussion ended some hours later with the design worked out, mentally at least, for the unit illustrated here and officially known as the H. H. Scott Model 214-X-8 Variable Speaker Crossover. It performs two noteworthy and novel functions: the left-hand knob varies the crossover frequency, the right-hand one controls the proportion of sound carried by either of two speakers.

It has been designed primarily to work between the Scott 120 equalizer-preamplifier and a pair of Scott 220 power amplifiers. Note that the usual combination of a 120 and a single 220 results in the familiar Scott 214-A remote control amplifier.

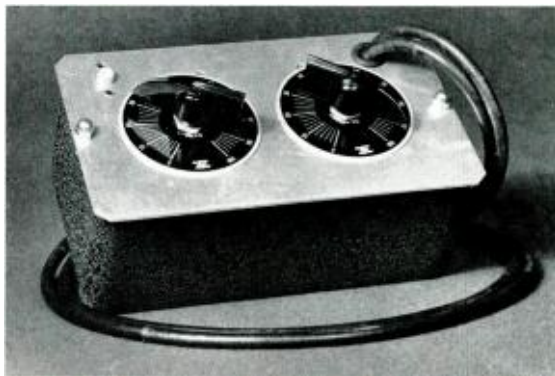
Connections are simplicity itself: the output of the 120 equalizer-preamplifier is plugged into a standard phono input plug on the chassis of the variable speaker crossover. The two cables from the crossover unit are plugged into separate 220 power amplifiers. One amplifier thus becomes a low frequency amplifier, the other, a high frequency amplifier. Then each amplifier is connected directly to its speaker.

When the left-hand knob is turned completely counter-clockwise, to its 7 o'clock position, the crossover frequency is about 175 cycles. Turned completely clockwise

to 5 o'clock, the crossover frequency is in the neighborhood of 2000 cycles. Thus the crossover frequency in any installation utilizing two or more speakers can be adjusted for optimum results, enabling compensation for enclosure characteristics and room acoustics.

The right-hand knob balances the loudness level between the two speakers. When turned completely counter-clockwise one speaker is full on and the other full off; completely clockwise, this relationship is reversed. At 12 o'clock, both speakers are equally "on".

A little thought about the flexibility of control facilitated by this unit will show that innumerable combinations and compensations can be made. Let us assume we have a low frequency speaker which is an inefficient 8-ohm unit with poor response in the middle frequencies, and an efficient 16-ohm high frequency speaker. There is no problem about the difference in voice coil impedance, since each speaker would be connected to the correct output taps of the amplifier associated with it. By adjusting the crossover frequency to a low frequency, the woofer



This unit controls speaker balance and crossover frequency.

would not be required to carry the middle frequencies, where its response is poor. And its inefficiency, compared to the second speaker, could be compensated for by adjusting the speaker balancing (right-hand) knob until output of each speaker was identical.

Although this unit is designed primarily to work with Scott equipment, it will also work very well with other makes. We put it to a severe test: we connected the high side of the variable speaker crossover unit to a Scott amplifier, which is relatively high-gain unit, and used with this amplifier a very efficient 12-in. speaker. On the low side, we used a low-gain power amplifier in combination with a low-efficiency speaker on an Air-Coupler. We used a standard preamplifier-control unit (not the Scott) for the input. We were able to secure good balance of sound. The crossover frequency was kept down to 175 cycles. The balance control had to be adjusted so that almost full power was fed through the low frequency channels (because of the evil combination of a low gain power amplifier plus a low efficiency speaker), and a relatively small amount of power fed through the middle and high channels.

Continued on page 90

The Revere T-10 Recorder

One nice thing about 45 and 78 rpm records is that it's easy to find a specific passage or selection. It takes a trained eye and a steady hand to land a phono stylus on the narrow band of silence which separates selections lumped together on one side of a long playing disk. As for tape — ! One of the most gruesome jobs we know is trying to find that 60-second stretch which is always somewhere in the middle of a 7-inch reel.

Since we feel so strongly about this matter, we may well be overly enthusiastic about a feature on the Revere T-10 tape recorder: it has a revolutions counter hitched up to the supply reel. Because of it, we can return as often as necessary to the same foot or two of tape, no matter where it is in the reel.

True, there are some precautions to be observed. If we switch tape from a small-hub 7-inch reel to one of the newer, large-hub styles, the number of turns will change. For instance, in our tests, a typical small-hub reel turned 1017 times from beginning to end. The same tape required only 877 turns if wound on a large-hub reel. Also, the number of turns cannot be used as an indication of the number of feet of tape, since the supply reel unwinds slowly at the beginning, when it is full, and very rapidly toward the end.

If we keep on writing about this turns counter, readers will think this is the only good feature which the Revere has. It isn't. This is a very good tape recorder, carefully thought out, well designed and engineered, and attractively packaged.

Revere manufactures a series of models. The T-10 operates at $7\frac{1}{2}$ ips. The T-20 is identical except a built-in AM radio is added. The T-700 is similar to the T-10 but

operates at $3\frac{3}{4}$ ips. Add a radio to the T-700 and you have the TR-800. The T-500 operates at $1\frac{1}{8}$ ips. (Of interest to readers in foreign countries is the fact that some of the Revere models are designed to operate on 50 cycles, 105-120 volts; others on 50 cycles, 220 volts.)

Now let's take a close look at the T-10. For the photographs, the shallow cover was removed. The cover has pads in it so that reels may be left on their spindles while carrying. Another pad holds the microphone (a Shure CR81A is supplied with the T-10) in place; it normally rests on a small shelf to the front of the slot along the left of the case. Going from left to right along the front of the recorder, we come first to a recording level indicator; this should be set so it blinks slightly on medium-loud passages. A second neon indicator flashes if the record level is high enough to overload. Directly behind these indicators is the turns counter, about which enough has already been said — except to mention that it resets easily and quickly. In the middle, along the front edge, are four push-button keys which control most operations. From left to right they are: STOP, PLAY, SPEAKER, RECORD. We'll come back to them in a minute. To the right of this control panel is a knob-and-ring arrangement. The knob adjusts record level and playback volume. The ring, below it, adjusts playback tone. It is inoperative during the record cycle. At the extreme right is a standard input jack. By careful circuitry arrangement, either a low level input such as a microphone or a high level sound source, such as a radio tuner, may be plugged in here. One input jack thus serves all purposes.

Along the right edge of the case is a slot which will accommodate three 7-inch reels of tape with space to spare, for line cords and other paraphernalia. The left-hand slot, by the way, will take another three reels of tape.

Back of the level control and input jack is a button which controls fast forward or reverse. Push it to the left, and it rewinds a 7-inch reel in $1\frac{1}{2}$ minutes. Push it to the right and it winds fast forward — again, a 7-inch reel in $1\frac{1}{2}$ minutes.

Now note that just to the right of the four-key control panel is a little lever. This is a record lock. Before you can actuate the record key, this lever must be pushed to the right. It will stay in that position as long as only the keys of the control panel are used. If the fast forward-rewind button is touched, the record lock key automatically slips into place. Very neat.

At the back of the recorder case is an external speaker jack. Plugging into it automatically disconnects the speaker built into the T-10. An accessory, available for the T-10, is a plug which will fit either the input jack or the external speaker jack, and to which is con-

Dual-track tape recorder operates at $7\frac{1}{2}$ ips. and incorporates novel and worthwhile features.

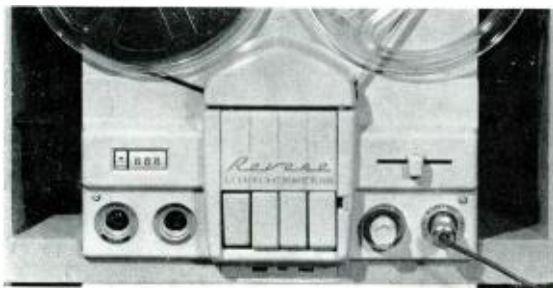


nected a wire terminated in two clips. This accessory has many uses. If you want to record from a radio or phonograph, simply connect these clips to the speaker terminals. (You can also record direct from the output of a preamplifier-control unit.) If you want to play back through an external speaker system, just connect the clips to the speaker terminals and plug into the external speaker jack.

Incidentally, the T-10 has a good speaker built into it, but the improvement in sound, when a hi-fi speaker system is used, is startling, even though we continued to use the amplifier in the T-10. (Yes, it has, of course, its own built-in amplifier.)

As we said before, four keys or levers control all major operations. If we want to record, we simply push the record lever. It operates a solenoid which starts the reels turning and throws a drive roller against the tape. If we push the stop lever, the action is reversed and the record key pops up. Pushing the play key also depresses the speaker key, so we can hear what has been recorded. However, it is possible to depress the speaker key alone. This enables us to use the T-10 as a public address system, using any input (such as the microphone) and either the built-in speaker or an external one. Also, depressing the speaker key while the recording key is down permits listening to whatever material is being recorded.

That, somewhat in brief, is the series of operations which may be performed with the T-10. A feature which should be mentioned is that the cover plate (the plastic segment above the control keys) over the head mechanism slips off very easily so that the record and playback head can be cleaned. Also, since this head is exposed when the cover plate is removed, editing is facilitated. This may seem like a trivial point, but we remember one recorder which we worked with for a while . . . to get at the head, for cleaning, required removing four hard-to-get-at screws



All recorder controls are centralized along its front edge.

and even then there wasn't much room for the customary pipe cleaner saturated in alcohol or lighter fluid. With this other machine, there was no chance of editing directly in line with the playback head.

Threading the T-10 is so simple we forgot to mention it. Just slip the tape down into the slot.

Note also that the T-10 is a dual track machine; with a 7-inch reel, this means half an hour on each track, one hour per reel.

One thing we did not like: when we recorded with a microphone, there was

Continued on page 92

The McIntosh 50-W-2

When you say "McIntosh" to most people, they immediately think of a powerful amplifier housed in two heavy cases with tubes and things sticking out on top. This is partially correct; certainly the two units shown in Fig. 1 are the heart of the McIntosh system and it is around these that the fame of the name McIntosh has grown. But for the home hi-fi enthusiast, the preamplifier-equalizer in Fig. 2 is almost equally important. And though some of the accessories shown in Fig. 3 are primarily the concern of the professional, some will facilitate the home installation. "McIntosh" does not represent a single product, but a line of audio equipment, even including a corner loudspeaker system. In this report, we shall examine most of the equipment, with the exception of the loudspeaker.

The Power Amplifier

Since the 50-w-2 is the heart of the McIntosh system, let's look at it first. It has one outstanding characteristic: very high power at low distortion.

It is not difficult to achieve high power. Public address amplifiers rated at 50 watts continuous are not unusual; at a cost of about a dollar per watt, you can have 125 watts output "with less than 5% distortion". However, no high fidelity enthusiast would tolerate such distortion. Therefore the interest in the McIntosh, whose specifications read: "Power output: 50 watts continuous, 90 watts intermittent; intermodulation distortion, 1% or less if instantaneous peak power is below 100 watts". Further specifications, incidentally, are: frequency range ± 0.1 db between 20 and 20,000 cycles, ± 3 db between 10 and 100,000 cycles.

The \$64 question — and it is one about which argument rages endlessly — is: do we need all this power? It is certainly true that no one could stay in the same room with "50 watts continuous"; 10 watts in the average room is deafening. The argument, however, is that *some* musical instruments produce peaks of power far in excess of 50 and that even though we may not want to reproduce such instruments (tympani, for instance) at full original loudness, we may want them half or even one quarter as loud, and then a 10-watt amplifier might overload and its distortion increase rapidly. Such peaks of loudness are usually of short duration. Therefore, it is said that the extra cost of providing for those peaks is not worthwhile. They are said to be of such short duration that the ear will not perceive the distortion — unless the ear is highly trained and perceptive.

A point to be brought out in connection with these bursts of super-loudness, so to speak, is that they are usually in the low frequency range, below middle C on the piano. (This applies to single instruments; when a full orchestra hits a *fortissimo*, the total loudness is tremendous.) The improvements made in loudspeaker enclosure design during the past five years have focused attention on these low frequencies and called for better ability on the part of amplifiers to handle, without noticeable distortion,

peaks of low frequency sound. Hence there is an observable trend among amplifier manufacturers to increase the power handling capacity of their equipment. Whereas 10 watts was considered more than sufficient a few years ago, more and more companies are producing 20, 25, and 40 watt amplifiers. There are a good many factors working together here; improvements in loudspeaker enclosures cannot be given full credit. The introduction of long playing records is a factor, for the average LP has a better dynamic range than the average prewar 78. Also, improvements in amplifier design have made it possible to produce amplifiers of greater power capacity without resorting to an inordinate number of tubes.

The question for the music lover to answer is two-fold: first, how much does he love those peaks of loudness and,

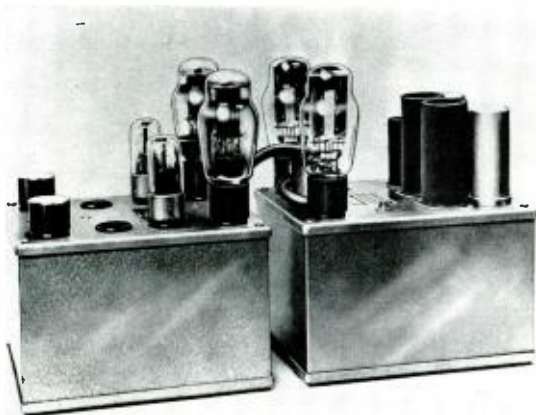


Fig. 1. The amplifier is at the left, power supply at the right.

second, is the rest of his equipment up to snuff. Will the speaker handle the power peaks?

We are not going into a discussion of the technicalities of how McIntosh gets "50 watts continuous". Be it said, they do, and with negligible distortion. The circuit, and the construction of the output transformer, is an original McIntosh development and is duly patented.

Before we discuss actual use of the amplifier in the home, let us remind the reader again that this is an engineer's amplifier. It was used in laboratories, in broadcast stations, and in recording studios long before it ever saw a living room. We do not know what current sales figures are, but we would guess that more McIntoshes are being used outside the home than in. Therefore this amplifier is still designed with an eye to the engineer and the uses to which he may put it; there are several features which are of only occasional value in the home installation.

In Fig. 1, the power supply unit is to the right, the amplifier proper to the left. A short cable interconnects the two. The AC line runs from the power supply section; a combination fuse-and-switch plug serves to cut off AC power should it be necessary.

On top of the amplifier section are nine octal sockets. Five are always used by the standard tube complement: two 6L6's, two 6J5's, and one 12AX7. The other four are

labelled: PRE-AMP, TRANS, INPUT, and OUTPUT. There is also a screw-driver adjusted level control.

Here is where we have to slow down! The OUTPUT socket can be called normal. Connections are provided for an impedance match of 4, 8, 16, 32 and 600 ohms. Note the last one; 600 ohms is pretty much standard in broadcast stations; disk recording heads, for instance, feed from 600 ohm lines, generally.

If we use the McIntosh preamplifier-equalizer shown in Fig. 2, we simply plug it into the PRE-AMP socket. That is all that needs to be done in the average home installation.

However, McIntosh provides a series of transformers and flat preamplifiers which, when properly used and plugged into the correct socket, increase the range of usefulness of the power amplifier even for the home installation. All of these accessories, however, are intended for use when the C-104 preamplifier-equalizer (Fig. 2) is *not* used. Bear this in mind, please.

Let's take a couple of examples to see what this flexibility amounts to. Suppose we have an FM-AM tuner which incorporates volume and perhaps tone controls. The output of this unit may or may not be sufficient to drive the McIntosh; note that this amplifier is, by itself, a low gain unit. Gain, without the use of accessories, is 40 db. Thus, we may need more gain in order to operate the 50-w-2 under optimum conditions. A flat preamp is the answer. Incidentally, we use the word "flat" to distinguish these accessories from the more familiar ones used in connection with magnetic phonograph cartridges. The McIntosh units have a flat frequency characteristic; phono preamps incorporate bass boost. There are three such preamplifiers available; here are the model numbers, and the gain provided by each: B-100a, 37 db; B-100b, 25 db; and B-100c, 15 db. So, with our low-output FM-AM tuner, we would probably connect it to the 50-w-2, and plug in the B-100c preamp, also into the 50-w-2.

Now suppose we wanted to use the 50-w-2 for public address work; *i.e.*, in conjunction with a microphone. Well, McIntosh has a group of input transformers, such as are normally used between microphones and amplifiers



Fig. 2. Preamplifier-control operates with amplifier in Fig. 1.

to provide impedance matching and slight additional gain. In this case, we would probably need a fixed preamp plus the ATI-1 input transformer. Connect the micro-

phone to the input socket, plug in the transformer and the preamp, and we're in business.

One more example, and we'll go on to other things: if we like to do disk recording, McIntosh has a series of plug-in preamplifier-equalizers which provide the equalization required for NAB and AES curves. Such equalizers are part of the equipment used, for instance, by record manufacturers when they transfer from tape to disk and they perform exactly the opposite function from the phonograph preamplifiers used in a reproducing system. As a matter of fact, the bass boost and treble de-emphasis in home phono preamps is required in order to make up for the bass droop and treble boost characteristics of such units as the McIntosh preamp just described.

So much for the McIntosh 50-W-2. As can be seen, it has outstanding specifications of high power and low distortion; it has considerable flexibility of application; it is designed for engineering applications and yet it has a definite place in the home installation.

The Preamplifier-Equalizer

When we come to the C-104 preamplifier-equalizer, we are back in the "home" field and things are relatively simple. The C-104 is intended for use with the 50-W-2 and takes its power from the power amplifier — automatically, when plugged into the PREAMP socket on the amplifier. It may also be used with other amplifiers, in which case the D-101 power supply, shown in Fig. 3, may be used.

There are five controls on the front of the C-104. Reading from left to right, Fig. 2, they are: SELECTOR, which has 5 positions; TURNOVER, which has three positions, providing turnover at 1000, 550, and 350 cycles; BASS, a continuous type control with a range at 40 cycles of from minus 18 db to plus 17 db; TREBLE, also a continuous type, whose range is, at 10,000 cycles, from minus 14 db to plus 13 db; and VOLUME, which is just that, and which includes the on-off switch. The volume control is not compensated to make it what is commonly called a loudness control; when it is turned down 50%, it is down 50% throughout the frequency range.

Of the five input channels, the first three are for high-level sources such as FM-AM tuners, tape recorders, and crystal pickups. Of these, channels 1 and 2 are connected

through level controls. Channel 3, plus the two remaining low-level channels, do not have level controls. Channel 4 is for high-level magnetic cartridges and is specifically terminated for Pickering cartridges. Channel 5 is for use with low-level magnetic cartridges and is terminated for Audax cartridges. If used with G-E pickups, an 18,000-ohm resistor should be connected across the cartridge. If the C-104 is used with the Weathers cartridge, best results, we are told, will be secured by using the AES terminals on the Weathers oscillator unit and connecting to channel 3; ample gain is provided through this channel.

All these connections are made to the back of the C-104 chassis. Also on the back is a 110-volt outlet which is controlled by the switch on the volume control. The 50-W-2 is usually plugged in here.

In connection with channels 4 and 5 (for magnetic cartridges) it is interesting to note that the bass equalization circuit provides a straight rise of 6 db per octave down to 20 cycles; there is no cut-off at an arbitrary low frequency to eliminate turntable rumble or whatever. However, the instruction book which accompanies the C-104 gives specific information for the addition of resistors and capacitors so that the 6 db per octave rise can be stopped at either 40 or 80 cycles. Instructions are also given for shifting the turnover frequencies from 1000, 550, and 350, as delivered, to 800, 400, and 270, should this latter series be desired.

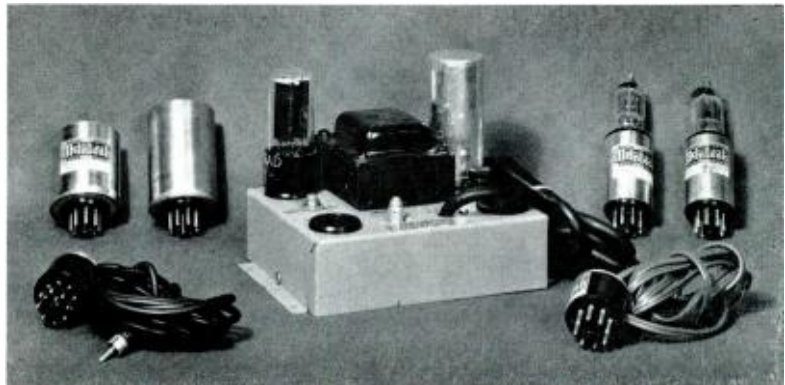
The output stage of the C-104 is a cathode follower, so the unit may be placed at a distance from the amplifier without loss of high frequency response. Cables up to 30 ft. long require no modification (provided the correct cable is used); the same type of cable can be run up to 60 ft. if a 100,000-ohm resistor is connected across either end.

Miscellaneous Accessories

In Fig. 3, we have collected a few of the many accessories available for the McIntosh line. As we said earlier, some are intended primarily for professional use, others for home or amateur use.

In the center of the picture is the D-101 power supply which is sometimes required when the C-104 is used in conjunction with amplifiers of other *Continued on page 92*

Partial assortment of accessories includes input cable adaptor, lower left; output cable adaptor, lower right, and, across the top, two input matching transformers, power supply for preamplifier-equalizer, a plug-in preamplifier equalized for recording and a flat plug-in preamplifier.



London Newsletter

D. W. ALDOUS

TELEVISION in all its manifestations dominated the 19th National Radio and Television Exhibition held recently in London, but sound was not excluded. For the high fidelity enthusiast perhaps the most exciting demonstration was that arranged by the General Electric Company in their special audition room.

Using twin-track magnetic tape recordings (at 7½ ins. per second) reproduced through two high-grade G.E.C. amplifiers and loudspeakers, an impressive approach to stereophony was given. The increase in realism with this binaural system was marked, particularly with the demonstration of a tambourine recording in which this instrument was thrown across the studio, the reproduced sound apparently moving from side to side of the room. Another effective demonstration was the starting-up and riding-off into the distance of a motor cycle.

The loudspeakers employed were of novel design with a metal diaphragm (actually Duralumin) and a "bung" inserted in the cavity of the slotted cone to reduce a peak at a frequency of about 8,000 c/s.

At the Wembley research laboratories of the G.E.C., prior to the public demonstrations at the exhibition, a three-channel system was shown to engineers and the technical Press. Among the "live" sounds demonstrated, by reproducing from one small enclosure to another room over a multi-channel system, were a small dance band and the strains of a bag-pipe, all of which seemed to have remarkable acoustic perspective.

It would appear the expensive multi-channel systems must for the present be confined to such commercial exploits as that shown at our 1951 Festival Telekinema or the New York theatre installed with "Cinerama" equipment, but undoubtedly the simpler binaural channels provide a fruitful source of experiment for the domestic quality sound enthusiast.

IN GREAT BRITAIN, gramophone societies exist for two purposes: (a) to record and issue disks of music and song of specialized interest and (b) to afford an opportunity for record enthusiasts to meet, hear and discuss old and new recordings.

Of societies coming under the first category, for which perhaps a better description would be "Limited Editions" or "Subscription Editions," was the now defunct National Gramophone Society (sponsored by the magazine *The Gramophone*) whose primary object was to record single works not otherwise available, and the various society issues sponsored by the E.M.I. group. These included thirteen H.M.V. albums of the Mozart Opera Society, and various volumes devoted to Bach, Haydn, Beethoven,

Sibelius, Delius and Hugo Wolf. At one period nearly 20 societies were active.

Today, however, by far the greater interest, at least numerically, is under the second heading of the gramophone society proper. The co-ordinating body is known as the National Federation of Gramophone Societies, founded in 1936, with the objects of the furtherance of interest in and the extension of the gramophone society movement, and the promotion of the interests of all the affiliated societies. The number of societies affiliated is around 320, scattered all over the country.

One cannot leave this topic without reference to the pioneer work of Mr. William W. Johnson, a founder-member of the N.F.G.S. and still Chairman. Both professionally, as a music tutor, and as an ardent gramophile, he has devoted his life to musical education and music appreciation in the young and not-so-young, especially via the gramophone record.

READERS OF HIGH-FIDELITY will already be familiar with the writings of Mr. G. A. Briggs and some of the personality of the man can be gleaned from his articles. But to get the full flavour of his personality, one should hear him talk or lecture; then his impish sense of humour comes uppermost with little or no provocation.

This young man of 61 started to make loudspeakers about twenty years ago, with one assistant. His firm is still small, deliberately so, as he wishes to specialise in high-quality loudspeakers, transformers and associated components.

The other successful side of his business is his publishing activities. His first book (on loudspeakers) was written about four years ago as the result of a chance remark made by one of his customers. The 11th impression is now being produced, bringing the total printing up to 32,000 copies, of which 12,000 have been sold in the U. S. A. The second volume, *Sound Reproduction*, contained some fine photomicrographs, by Cecil Watts, of grooves, and 22,000 copies have been sold, with a revised and enlarged third edition due early in 1953.

His *Pianos, Pianists and Sonics* has sold only 4,000 copies, which, in my opinion, may be due to the cumbersome title for an interesting book, but his latest effort, *Amplifiers*, written in conjunction with Major H. H. Garner, is doing very well with over 6,000 copies sold out of the first edition.

I have quoted these figures in some detail to illustrate the interest today in all parts of the world in high-fidelity, despite many counter attractions. This gratifying result is attributed by Mr. Briggs

Continued on page 96

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VARIABLE CROSSOVER

Continued from page 83

It should be remembered that the variable speaker crossover has been designed to work specifically with H. H. Scott amplifiers: if it is used with other equipment, the purchaser is experimenting and it may not work as well. The principle consideration is that this is a passive unit: it employs R-C filters (providing a droop of 6 db per octave) which represent an insertion loss. With the speaker balancing knob in its 12 o'clock position, the total loss in power is 14 db. With this knob turned so that one speaker was full on and the other full off, we found the insertion loss was 7 db. To translate this into practical terms, it meant that in the test we discussed above, we had to advance the volume control on our pre-amplifier-control unit from about 10 o'clock to 3 o'clock for equivalent loudness in the room. With balanced speakers and amplifiers (two Scott amplifiers plus two equally efficient 12-in. speakers), the volume control had to be advanced from 10 to 12 o'clock. However, by adjustment of the level controls on the Scott power amplifiers, no change in volume control position was necessary.

It should be pointed out here that one essential difference between the biampifier filter described in the previous issue and the unit discussed here is that Mr. Allison's device incorporated tubes so that it achieved an insertion *gain* (if we may so phrase it). It provided a 12 db per octave droop on each side of crossover frequency, and it was designed to be independent of input and output impedances. The Scott unit is almost completely independent of the impedance of the preamplifier-control connected to its input; too drastic a variation from common practice today (cathode follower type) might upset the crossover frequencies.

Summary

To summarize the advantages of moving the frequency dividing network from its customary position between a single amplifier and two (or more) speakers to a position between a preamplifier-control unit and two (or more) amplifiers, each connected to its own speaker, Hermon Scott wrote us: "Such a network has many advantages over a conventional L-C (coils and capacitors) filter. The most important is that the speakers can be connected directly to the amplifier, thereby providing proper damping without the inter-position of any resonant filter. Crossover networks, like all other L-C filters, depend upon resonance for their operation and are highly critical with respect to terminating impedances. Many filters are at their worst when operating from a low source impedance, as presented by the outputs of the better amplifiers."

Frankly, we think this is quite a gadget and one which, though it requires an extra amplifier, will be worth the cost because it improves sound reproduction noticeably. It is certainly a step forward in the unending search for the elimination of disturbing and distortion-producing elements in the high fidelity audio chain. — C. F.

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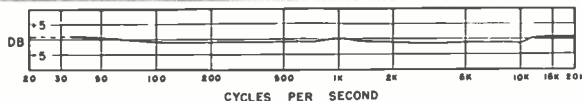
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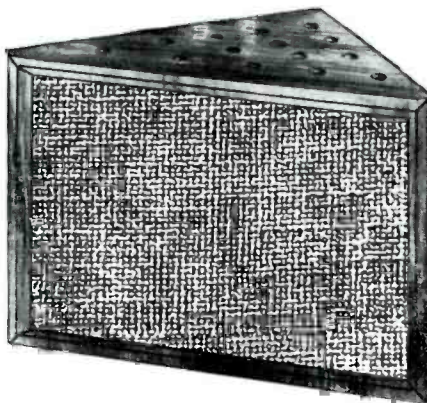
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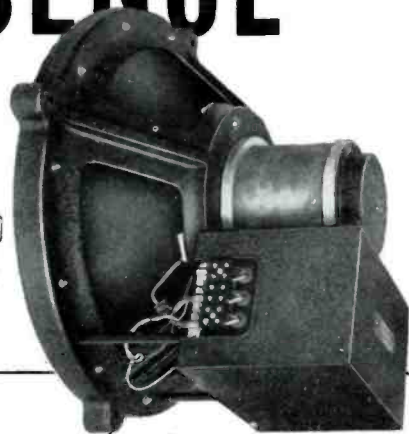
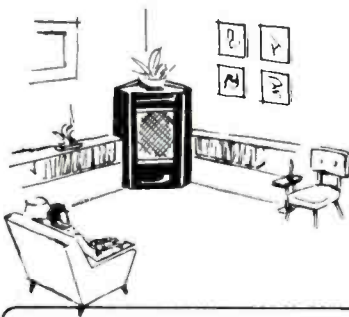
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838 N. Fourth St., Milwaukee, Wis.

TAPE RECORDER

Continued from page 85

a "clunk" recorded every time we stopped the machine. We wrote Revere about this; here is their answer: "The click recorded on the tape when the key control is used, is caused largely by the switching transient. Suppressing this transient can result in magnetizing the head, resulting in a high DC noise. Our solution to the problem will be to build, in the future, machines which have a mechanical start-stop as an added feature. This will enable a person to start and stop without electrical switching."

Actually, this is not a serious matter, since it is customary to edit tape between stops and starts and so the clunk would be removed automatically. It might even be an advantage, since it would indicate where to snip!

Conclusion

As we said at the beginning of this discussion, the T-10 is a fine recorder. Frequency response is excellent and well balanced. High frequency response extends well beyond the rule of thumb 7,500 cycles considered normal for a machine operating at 7½ ips. Operated with its own amplifier and its internal speaker, sound reproduction is good but limited by a small speaker in a very small enclosure. Through an external speaker, reproduction is excellent. The T-10 has several excellent, some exclusive features; a wide range of accessories extend the range of its usefulness.

AMPLIFIER SYSTEM

Continued from page 87

makes. It is also convenient to use the power supply in conjunction with the C-104 if the installation requires a long cable between preamplifier and amplifier. There is an octal socket on the power supply for the cable from the preamplifier; also an AC outlet which is then controlled by the switch on the preamplifier; and a standard phono plug output connection.

With an eye to the home market, McIntosh has recently made available a series of interconnecting cables. Apparently they became aware of the fact that though octal sockets and plugs are excellent from the engineer's point of view, they are a nuisance for the amateur to wire and solder. So there are now a series of cables with octal sockets all connected. One group is wired as output connections, to match the correct speaker impedance; another group is wired for input connections with phono pin jacks on one end, octal sockets on the other. Various lengths from 6 to 30 ft. are available. Two typical cables are illustrated in Fig. 3.

Questions and Answers

In discussing this equipment with one of the McIntosh engineers, the subject of treble de-emphasis was brought up. A control of this type is not included on the C-104

Continued on page 94



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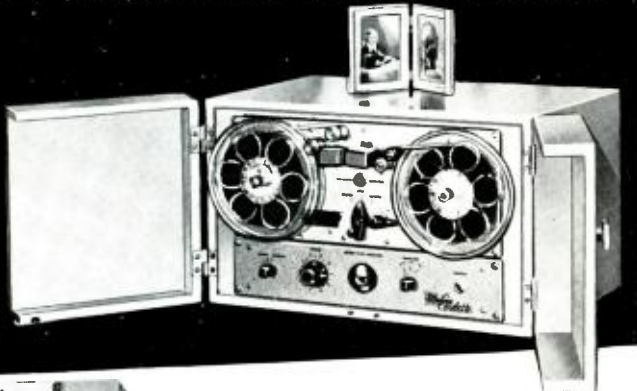
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AMPLIFIER SYSTEM

Continued from page 92

preamplifier-equalizer. The answer to our question "Why not?" was highly provocative and we'll give it here with one purpose in mind: to open the subject to debate. We are going to pass this answer around and will publish the ensuing discussion in the next possible issue. Here it is, in full:

"You asked why we don't provide an inverse recording characteristics control to compensate for the pre-emphasis put in on records by their manufacturers. The answer to this question hinges on the all-important idea, 'the pre-emphasis put in on records'.

"It is common knowledge that record manufacturers put high frequency emphasizing equalization into their recording circuits. It is commonly believed that this pre-emphasis is added to a flat program. There is a difference between a flat circuit and a flat program. Right here is the answer.

"The record manufacturers are, after all, interested in producing records that sell — records that sound right when reproduced with standard playback cartridges. We know that most commercial cartridges will not track stylus velocities, at low distortion, which greatly exceed six to ten centimeters per second.

"Producing low distortion recordings with adequate signal-to-noise ratio means recording very nearly constant velocity at high frequencies. The manufacturer's pre-emphasis has to be designed to achieve this result as nearly as possible. Pre-emphasis has to be designed to take any program and put it on discs at the highest level compatible with low distortion. There can be no more fixed recording equalization (if there are to be records which are made to these limits) than there are constant program frequency distribution characteristics.

"Check practically any low distortion commercial recording and you will find that it almost invariably requires very little more than 4 to 8 db attenuation at 10 kilocycles. Many low distortion records require only 2 or 3 db attenuation at 10 kilocycles. Considering these practical limits, the continuously variable treble control is more than adequate. The important thing is not exact reproduction of tone balance. If it were, there would probably be only one seat in a concert hall which would satisfy the listening audience. Certainly you cannot tolerate gross errors in tone balance but, by gross errors is meant practically no bass tones or no treble tones, or extremely high peaks or valleys in the response curve. The really important thing is low distortion and a relatively smooth frequency response."

Well, there it is. There are a good many comments we would like to make, but we'll leave that for the time being and make only one remark at this point: high frequency shriek, in the home system, can have many causes. One of them may be distortion resulting from attempting too much pre-emphasis at the manufacturing stage, which treble de-emphasis is unable to balance out. Still another is an overly efficient tweeter, which can (but shouldn't) be brought under

Continued on page 96

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AMPLIFIER SYSTEM

Continued from page 94

control by tone or de-emphasis adjustment. There are more; these causes are mentioned as a warning to the reader not to jump to conclusions.

Summary

We said at the beginning that the McIntosh is an engineer's system, and we stick to this basic conclusion. It is as near perfect as Mr. McIntosh and a laboratory full of instruments can make it. It can be said, then, that if the home installation — and we must include here room acoustics — doesn't sound right with the McIntosh, something may well be wrong elsewhere in the home system.

The trouble is that home systems are not always "perfect". Somewhere along the line, imperfection raises its ugly head, and then we expect our reproducing system to compensate for that imperfection so that what comes out of the speaker into the room is listenable. Let us put it this way, then: the McIntosh is less likely to accomplish this feat than other amplifying equipment which incorporates more drastic control features. If the highs do shriek, it may indeed be the fault of the recording process and this basically cannot be controlled by the home equipment manufacturer. We admire the McIntosh equipment. We certainly can recommend it, but not without the warning: it must be used with a near-perfect sound source and loudspeaker to realize its full potential. — C. F.

LONDON NEWSLETTER

Continued from page 88

to luck and the help of many audio engineers, but I know a lot of Yorkshire sweat has gone to the production of the Wharfedale loudspeakers and books!

Mention of the Wharfedale loudspeakers brings to mind an unusual application of their W.15/CS and Super 8/CS/AL units. Earlier this year they formed part of an amplification chain for a number of harpsichords played at a J. S. Bach harpsichord concerto concert in the Royal Festival Hall, London.

The modern orchestra is larger and each instrument is considerably louder than it was in the eighteenth century. Concert halls, too, are much bigger than they were two hundred years ago, and so the traditional harpsichord cannot hold its own in these changed surroundings. If it is made louder by thicker stringing or increased size, its tone quality is destroyed and its touch becomes heavy.

Extensive trials by musicians and technicians in collaboration led to the adoption of a system that, used with discretion, has met with almost general approval. Each harpsichord is supplied with its own independent amplifying channel, with each channel responding to its own harpsichord alone. The loudspeakers are placed as close as possible to their own harpsichords, usually underneath, to localize the source of sound. A bass and a treble unit, with cross-over network, were finally used.

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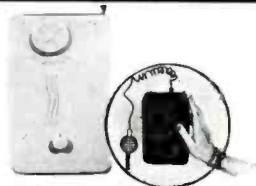


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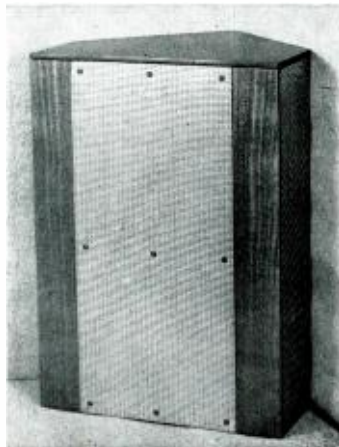
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Below: the REBEL



READERS' FORUM

Continued from page 25

to sell records. Who knows, it might even get me back to buying jazz along with my classics!

Joe H. Klee

Chicago, Illinois

We called attention to Sauter and Finegan in the November-December issue. There does appear to be an upbeat in pop sound, although long-play reprints continue to dominate the true jazz field. Beginning next issue, HIGH-FIDELITY will offer better coverage of jazz and acoustically distinguished pops.

SIR:

I am writing with respect to the closing paragraphs of your article, "Rating Recorded Music".

I thought you might have left the impression that recordings fare better without studio engineering assistance.

Now, I don't wish to defend the "control juggling" brand of operation, typical of the novice that you describe, but I do think there is need to point up what is really desirable.

A real studio engineer has a peculiar combination of talents, not possessed by everyone. He must have a good pair of ears coupled with a feel for, if not an understanding of, music. He should know his controls until they become second nature. He needs to know his microphones and their patterns. Through past experience, he should have learned a great deal about what to expect from his studio. And, not least important, he should be a diplomat. He is meticulous about his work and will not accept anything less than the best possible. And the "best possible" sometimes has to be a compromise.

It is not difficult to conclude that the skilled studio man can be a tremendous asset to the recording artist, who is not usually technical-minded. It might be said, to sum up, that really fine recordings are made by recording artists and engineers working together in a spirit of cooperation, each having an understanding of the other's problems.

W. Lawton Metcalfe

Tampa, Florida.

SIR:

I have spent much of the past month reading the latest issue of HIGH-FIDELITY. I know of no other magazine that so holds my interest. Every article is read with care.

I was especially interested in the reports of FM station activities by the readers around the nation and also the article on the Washington FM picture. FM has been one of my favorite subjects for over seven years. Let me admit, here, that I do not have a high-fidelity system to work with. I have a small, cheap tuner which is used with a cheap amplifier. While I do not get the fidelity possible (for financial reasons), I do enjoy the absence of noise and interference. At present, the FM situation in the midwest is not good. Kansas City now

Continued on page 100

AUDIOPHILE'S BOOKSHELF

A list of books which will be of interest and value to you, carefully selected from the many publications related to music, records, and sound. Using our Book Service, you can have your choice by return mail. Just send the coupon with your remittance.

RELAX AND LISTEN: John Hallstrom, 5¾ x 8½, cloth.

Here is a popular book which provides the average reader with a clear understanding of the basic nature of music, its major forms and their definitions and functions, and an acquaintance with many composers. Included is a comprehensive phonograph record listing, organized with reference to the subject matter of the text.
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WILLIAMSON AMPLIFIER BOOKLET: D. T. N. Williamson, 36 pages, 31 illustrations, new edition, paper.

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No. 46 \$7.95

WORLD ENCYCLOPEDIA OF RECORDED MUSIC: F. F. Clough and G. J. Cuming, 890 pages.

"Definitive" is an inadequate description of this compendium of recorded music. This is not light reading; it is the most all-inclusive reference work for libraries and serious record collectors ever published. Every recorded work—78, 45, or 33 ½, U. S. or foreign—is listed in all its versions. Truly encyclopedic.

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GENERAL  ELECTRIC

READERS' FORUM

Continued from page 98

has only one FM station, KCMO-FM, which is a Transit Radio outlet, broadcasting continually music that all sounds alike. At night they carry either baseball or the ABC network. This is the only local FM station. The only other stations are distant ones that can be received from time to time, but not regularly. WHO-FM, KSO-FM, Des Moines, Iowa, and KDRO-FM, Sedalia, Mo. giving fair results. I go to school at Columbia, Mo., and the situation is no better there. KWOS-FM, Jefferson City, Mo., is the only station and it duplicates the AM schedule.

The listeners' reports have given me food for thought. I wish, for one thing, that there was a selection of stations for me to listen to, not just one. It seems to me that many are too critical of bad programming on FM. I am well aware that a good percentage do broadcast poor programs, duplicate AM schedules, carry network programs etc., but after living in an area of a few stations, I would say that this is not the main problem. Many AM listeners are going to have to be converted to FM in order to make it a paying proposition. To do this, some stations are going to have to carry network shows, baseball, popular music, etc., because a lot of people like this stuff. I, for one, am perfectly willing to put up with ordinary programs until FM stations can be established and made to work in this area. Eventually, maybe, they can convert parts of their programs and many people to the better things of life.

I think the main thing at present is for the FM listeners of this country to keep the present stations on the air. Tell them what you like and don't like. In other words, let them know they are being listened to. Many a station folds because the operator assumes he has no audience. Very often he is willing to operate on FM, even at a temporary loss of money, provided he knows he has an audience to make it worthwhile. I have made it a practice to do my part. I not only write the few local stations, but also write the distant stations that happen to come in because of some freak reception. Even if I don't ever hear the station again, it shows the operator of that station there is an interest in FM around the country. If mote would do this, I am sure it would show the operator's of the stations that there is an interest in FM and a good market for it. A large number of listeners also helps lure sponsors, who play a big part in keeping stations in the black.

Robert Grubbs

Kearney, Mo.

SIR:

I am considerably disturbed by the rumors, which I hear every once in a while, to the effect that the FM radio stations are generally "not doing so good". There are several understandable, but none the less regrettable, reasons why this may be true. One of the foremost of these reasons, I think, is the fact that the people who appreciate FM the most are those least inclined to write 'fan' letters to the stations.

How would it be for us to start a campaign for HIGH-FIDELITY subscribers to add their

Continued on page 101

READERS' FORUM

Continued from page 100

favorite radio stations to their Christmas card lists. The decremental labor of such a scheme would be rather small and the effect might be considerable in raising the broadcaster's spirits.

David G. Muir

Poughkeepsie, N. Y.

It will have to be a next-Christmas campaign now, since Mr. Muir's letter missed the November issue, but the idea still appeals to us.

SIR:

I made my first plunge into "high fidelity" as a music-loving high-school student back around 1936 when, with a ten-dollar second-hand radio, I discovered WQXR New York stretching out a tenuous but most welcome 1000 watts all the way to New Haven. I have not deserted the fold since, and now with Craftsmen Tuner and UTC's Williamson Amplifier, nine-tenths of my listening time is still spent gathering in that station's superb program material. It comes via AM direct until 3 p.m. and for most of the time after that until the 11 p.m. shutdown, relayed via FM from New Haven's WBIB. Incidentally, as a footnote to your reports on FM stations and to reader Guest's comments, WBIB announces its effective radiated power as 7,000 watts. For occasional listening to network broadcasts I am well served on FM by WDRC-FM, Hartford, WTIC-FM, Hartford, and WSPR, Springfield for CBS, NBC and ABC respectively. For some reason or other WSPR brings in a stronger and cleaner signal for ABC than New Haven's WELI-FM. Likewise, WTIC is far superior to NBC's local outlet, WNHC, which puts out a particularly poor grade of noise.

I have been particularly interested in your reports of FM broadcasting activity, and if I lived anywhere but in a Quonset Hut with my antenna a scant 12 ft. off the ground, would spend even more time on FM DXing. As it is, under favorable weather conditions and at unusual hours, I've had acceptable reception of symphonic and chamber music programs from WNYC-FM and WABF-FM, New York. With a different antenna rotation I've even picked up good signals from the Boston area. KE2XCC always comes in well, but unfortunately the only programs worth listening to are the occasional re-broadcasts of the National Gallery Concerts from WCFM in Washington. It is really too bad that the pioneer in FM broadcasting can't present more worthwhile material.

Samuel A. Brown

New Haven, Conn.

SIR:

In the Winter issue I particularly enjoyed the Briggs article and the Equipment Report. Milton Sleeper's article on FM broadcasting should be sent to every radio station in the Country.

We, in Cleveland, have only one musical program whose transmission is satisfactory.

Continued on page 102

Praised by Stokowski

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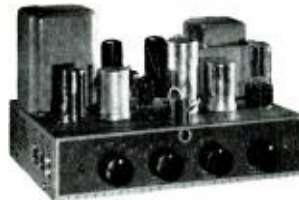
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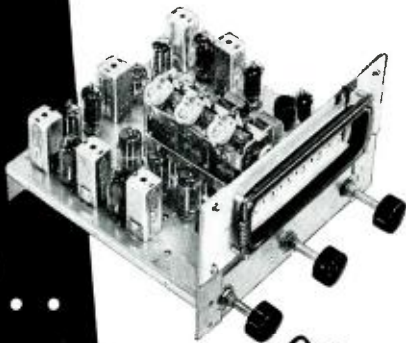
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READERS' FORUM

Continued from page 101

That is the broadcast of the Cleveland Orchestra's Twilight Concerts from 4:30 to 5:30 every Sunday afternoon. I am quite prepared to believe WTAM's flat-to-20,000 cycles claim for their program.

There are programs of recorded classical music, notably WERE's nightly "Call for Classics" and WOAK's two hours daily. However, none of these programs offers wide-range transmission and they often play worn records.

WOAK transmits only AM but it makes the only outstanding attempt to fulfill the need by broadcasting two hour-long programs daily.

James A. Pilcher

Cleveland Heights, Ohio

SIR:

I live just outside Spokane, the city with six AM stations but no FM and no TV. Isn't there some way that you can stir up a little spark of interest among these local broadcasters over the many advantages of FM?

William M. Nickens

Opportunity, Wash.

SIR:

Incidentally, anything you can do to encourage the broadcasting of good music here in Los Angeles would be very much appreciated. We have only the New York Philharmonic (in the winter) and the record broadcasts of KFAC. NBC has no FM outlet and I can't receive KFAC's signal on FM in North Hollywood so hi-fi is still a dream out here.

Arnold Schwarzwald

North Hollywood, Calif.

SIR:

As an FM broadcaster I am rather prejudiced, so I have been waiting to see if anyone else would attempt an analysis of the Detroit area FM situation. No one has, so with admitted bias here goes.

There are twelve radio stations in the Detroit metropolitan area, eight of them AM-FM and four FM-only. Two of the latter are commercial stations (one "background music") and two educational. WDTR is a 2-kw. unit offering classroom instruction to Detroit schools. WDET is the 52-kw. station given to Wayne University by the UAW-CIO several months ago. It programs eight hours a day with programs of general interest including much good music. WMLN is a suburban station, 340 watts, whose contribution to good music, I must confess, consists of rebroadcasts of concerts from WUOM, the University of Michigan station at Ann Arbor. We are on the air eight hours a day. WLDM, the background music station, is on the air sixteen hours daily using the "beep" principle apparently with great success.

It is interesting to note that every Detroit AM station duplicates on FM practically full time, or at least sixteen hours daily.

Continued on page 110



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BILLY BUDD

Continued from page 45

in Vere's upholstered chair just beside me in the gloom. Over in the spot still alight, Billy and Dansker-old-friend were singing their duet: "I'm content, everyone loves me," sang Billy. "Beauty, you're a fool . . . Jemmy Legs (Claggart) is down on you," sang Dansker. Then Claggart was put through his manoeuvres with the gobo several rimes. At last . . .

"OK!" boomed Kirk over the PA system. "Goodnight, everybody," and everybody was ready.

October 16. A decisive day. Blocking all morning, a run-through amounting to a dress rehearsal, without makeup, in the afternoon, Chotzinoff killed the sail, questioned the significance of the dagger as a symbol of death (it was handed by Vere to the First Lieutenant, who pointed it outwards as the court pronounced Billy guilty). After seeing the sequence, all agreed the symbolism was plain enough.

Chotzy also wanted to make sure Vere appeared as an old man in the prologue and epilogue (he recalls the Budd experience as in a dream). Andrew had plenty of time to change makeup between the prologue and his next entrance, but practically none in the other spot. They decided to give it a try anyhow. A makeup expert dashed on stage, took exactly 29 seconds to add years to Vere's face, and missed the oncoming camera by a hair.

By this time I was less in awe of the proceedings and mysteries, and ventured to try to understand the blocking system, whereby the director sets up camera shots for the moment and for the upcoming moment. Kirk was talking a steady stream to Ripp. If ever a man needs a competent set of vocal cords, it is a TV director. At NBC he cannot, by union rules, speak directly to the cameras, but must use a TD (technical director) as intermediary. It is a clumsy system, even when two directors as complementary and sympathetic as Kirk and Ripp work it out. Kirk was also opening the PA system from time to time to give the singers instructions, and flipping another switch to talk to Paul.

The scene was the trial. Vere stood at the head of the table in his cabin with the three officers seated behind it. All three cameras were involved—No. 1, a Fearless dolly camera, which could snake into a situation; No. 2, a pedestal, stocky, self-contained, mobile, but not extensible; No. 3, the vital Sanner, counted on for the most intricate shots, a metal giraffe whose neck could be reared up and above the scene. It was dolly-manipulated, the most cumbersome of the three, yet capable of delicate work. Shots are either wide or tight (far or near); a one-shot shows one person, a two-shot, two, and so on.

Kirk was intoning:

"Go right into Vere, all one dolly move. Exactly what I want. Hold the frame until he goes out. Cut to 3. Hold it just before the Second Lieutenant comes back. I want it to be head-on, the widest shot I can get . . . back . . . back . . . (the dolly by now was at the dangerous edge of the stage) . . . Oh God, can he go further? No. OK. Establish the door as being catty-cornered.

Continued on page 105

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BILLY BUDD

Continued from page 104

Andrew (through the PA), I hate to ask you to stand so long, but it takes time to set these shots. Ripp, as Warren crosses and sits, don't wait to go in . . . a fraction higher, now slowly in. Hold it when they start singing and go in to the three officers. No. 3 push in to the three officers . . . I'd like a cross-shot on 2, maybe on 3? when he says 'Poor fellow, who could save him?' a little more to the left on 2; you're pushing too hard. Cut to 2. No! Give it to 1. Hold it, please. No. 1, lower, then I can give you that shot . . .

"Paul, do they have to do that hammering? (Carpentry on the stage.) If they do, OK, but it would be better if they didn't. (The hammering ceased.) Now, Warren (1st Lieut.), turn to Frank (2nd Lieut.) so he can answer. Take 3. Warren and the Sailing Master (Ukena) — a two-shot on 3. Come back to three-shot on 'We've no choice.' Easy back. Musically we've loads of time . . . Cut to 1. The Sailing Master . . . push in as far as possible. I want to go from face to face . . . more to the left. Let's look at it, it may be a better deal not to cut so much (go from camera to camera) Yes. Stay close-up on the Sailing Master. As they sing, move from left to right. (To the singers) Since the camera work is subjective here don't talk to each other, talk to yourselves. Take 1 earlier . . . Andrew, your position is critical (nearly out of camera).

"Wow! We really got fouled up. Have to get off 1, it takes an extra camera now, let's simplify it. On 'We've no choice,' go back to 3. No. 3, get to left as if over Vere's shoulder — as long as we're making a camera cut let's motivate it by having a look over Vere's shoulder . . . no, it doesn't work.

"No. 3, stay where you were. (To the singers) I would just adore it if you would all cheat a little (look obliquely at an object so that the face is turned slightly toward the camera). Look at Vere's shoulder instead of his face.

"No. 1, on 'Do not ask me,' I want it close to Vere. No. 3, on Warren alone. I want to see the dagger — a little closer — if you were high I could see the dagger better. Warren, take the dagger closer to you . . . this is better. Can you get any closer? Rippy, this is it. Cheat on his head here so we can see the dagger point. It has to point directly out. Let's give this to 3. OK. Take 1, close up on Vere, dolly back to shoot all three . . . back, back to a wide shot. I want to see Vere all alone now. Frame the windows. Close in. That's nice. Talk it through, Andrew, don't use your voice.

"Take 3. Beautiful. Good. A little wider. Hold it. I want to go down to the dagger at the end . . .

"Dammit. This is bad, we have a terrific problem. Tell the officers, Paul, not to pull their chairs back; if they have to they can push them into the table. Vere can't get out. I want to see his exit. On 'Beauty, goodness, handsomeness,' go to 3. I think it's better, Andrew, to stand behind the chair and look down."

"Now," continued Kirk (after Vere's exit and the attention was solely on the dagger), this is slow — tremendously slow . . . by

Continued on page 107

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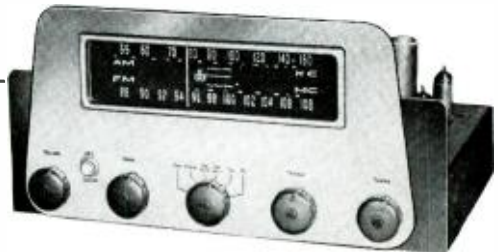
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BILLY BUDD

Continued from page 105

inches. We've got almost a minute of time. Slow . . . slow . . . I'd love it to be high, looking down . . . slow! That does it!"

You will remember the scene, if you saw the show. It was daring, but effective. Slow, it certainly was. When Kirk saw it on the kinescope—that TV ghost which reminds us of our faults and minimizes our virtues—he vowed never to use the Sanner camera again for any sustained shot. It is too unsteady. "Made me sea-sick," he confessed.

Back in the theatre, the morning went on. Only two hours had been allowed for the afternoon run-through. It was not enough. At 4:45, Peter was re-rehearsing a difficult chorus spot when Kirk reminded him over the PA, "We lose the cameras at 5."

"This is out of the question. Out of the question. A 90-minute show in two hours. Out of the question." He was quiet but suffering. Charlie leaped up the aisle for a conference. Peter's protests brought results. They kept the cameras till the last act could be completed. (Milford, the budget-watcher, looked depressed for the first time.)

In the next two days, the show was polished and repolished. The Saturday run-through was good. Everyone was apprehensive; it was too good. But dress rehearsal Sunday made up for that. Perfectly in tradition, it was a calamity. The cameras had gone out once on Thursday; the big Sanner blanked on Sunday, causing Charlie to pop his head out of the audio booth in brief panic. It went on again. Johnny Block swore softly under his breath. "If it does that in performance . . ."

Sunday morning was endless. Blocking from 8:30. Makeup by Dick Smith and his experts from 10:30. Dansker-old-friend took the most time; he required a full beard. Uppman's hair was his own, curled a trifle by the iron. Bob Goss (Donald) was simplest to equip. He got a shiny, brimmed sailor hat, to call attention to him when he bowed his head at Billy's hanging, the only movement for a stunned moment among the men.

Everyone straggled down steep iron stairs to the cellar where a caterer supplied lunch. No one cared much for food. There was a run on the coffee urn. Millions of worries remained. Chotzy wanted Dansker to say "T-bacca," instead of the "bacca" the libretto calls for, and sent a message to the makeup room to that effect. The holystones were so heavy that they were likely to smear all the marks for cameras, props, actors, and scenery so painskrakingly and accurately painted on the floor. Paul worried for fear the batten holding the rigging wasn't high enough to keep out of camera range in case the camera got a little frisky and followed Billy too far up the rigging. The velour cyclorama had had to be extended and drawn taut—it had first hung in folds. The book and table in Vere's prologue and epilogue were killed.

The orchestra was being balanced by the audio control room, always a delicate and ticklish job. Test patterns (the field of crossed lines and dizzy circles) appeared on the screens all over the house, to allow the cameras to practice focusing.

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HI-FI FOR TWO EARS

Continued from page 48

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Conclusion

The difference between a low-fidelity monaural system and a binaural system of equally low fidelity is much greater than that between a hi-fi monaural and a hi-fi binaural system, particularly if the former uses multiple speakers. Yet this does not mean that fidelity can be neglected in binaural systems. The ear accustomed to high-fidelity suffers from low-fidelity sound, regardless of whether it is monaural or binaural.

The second point to be emphasized is that binaural requires two complete systems: two pickups, two preamplifiers, two power amplifiers, and two speakers (plus, if broadcasting is the medium, two receivers or one receiver plus a channelizing unit when the Stereoscopic system matures).

These two points are brought out because the lack of understanding among visitors at the New York Audio Fair bordered on misconception.

A third and final point: much work is yet to be done on the equipment, microphone techniques, and speaker placement before the best results can be secured from binaural systems.

If any of our readers are wondering about the possibilities of binaural for sound reinforcement systems—public address setups used to improve sound distribution in large auditoriums—here is a report from the Burt C. Porter Company of 4310 Roosevelt Way, Seattle, Washington. It was written some months ago and is thus indicative of the amount of experimental work which has already been done with binaural. We'll leave in some of Bob Morrison's closing remarks on binaural broadcasting, since they throw further light on this subject. We quote:

"Perhaps your readers would be interested in our experiences with binaural public address systems recording and reproduction in the Pacific Northwest.

"To clear the air of commercialism we would like to advise you that we are factory representatives, dealing primarily with manufacturers of high fidelity components such as Magnecord, Sargent-Rayment, McIntosh, Audio Devices, Audak, and others. As representatives for Magnecord we have had the opportunity to work with them in the development of recording and reproducing binaural sound on tape and have recently progressed into the public address end of binaural operation.

"Several weeks ago we were permitted to put in a binaural public address system at the Metropolitan Theater in downtown Seattle for a George Shearing Quintet concert. Five American microphones were used, three feeding one side of the binaural system and two feeding the other side. Two McIntosh fifty watt amplifiers and two Jim

Continued on page 109

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HI-FI FOR TWO EARS

Continued from page 108

Lansing two-way speaker systems were used in the test demonstration. The auditorium consists of a main floor and first and second balconies. The trial was a thorough success. The comments were, first, that everyone in the audience, regardless of position in the auditorium, had the feeling they had the best seat. Second, lack of ringing and barrelling effect due to acoustic deficiencies in the auditorium was noteworthy. Third, ability of the audience to determine from which part of the stage the sound originated was outstanding. Last, the cleanness and roundness was exceptional.

"In the past several weeks, considerable binaural recording and reproduction work has been carried on by the University of Washington in conjunction with their music department. Recordings have been made of groups ranging in size from quartets up to one hundred piece chorus and mixed chorus and instruments. Results are so remarkable that the school, when it reopens in the fall, plans continued activity and research along the binaural line.

"Noteworthy among the current activities in binaural was the recent broadcast over Seattle's NBC affiliate, Station KOMO-AM-FM, made on May 4th. This broadcast was listened to and recorded by a small group to criticize and judge its value. A second program was broadcast on Sunday evening, May 18th, with the outstanding Adelpian choral group from the College of Puget Sound. Microphones were placed approximately eight feet apart and one microphone was fed to the AM transmitter, the other to the FM transmitter. Several hundred members of the audio section of the Institute of Radio Engineers were invited to listen and judge the merit of this program. The almost universal reaction was that binaural took the flatness out of broadcasting and gave it the depth and feeling of presence encountered only in live listening.

"The writer used two Sargent-Raymont SR-51 tuners feeding directly to the Magnecord binaural unit and the resulting tape is available for any who are interested in this experiment.

"We would like to summarize by saying that we who have had the opportunity now to work with binaural operation in either reproduction or public address sincerely feel this is the direction to which all audio enthusiasts should direct their ultimate attention.

"Further experiment and development work will be done on this by ourselves and we cordially invite questions and suggestions from any who are also interested in this form of audio operation."

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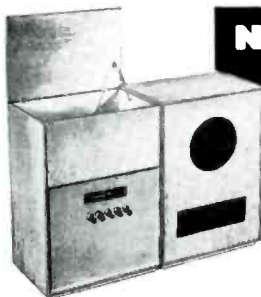


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READERS' FORUM

Continued from page 102

With three TV units in the area it is indicative of the interest in FM. With little or no FM promotion on an area-wide basis, this FM emphasis is pleasant but a bit puzzling.

The biggest broadcasting thrill in the area lately is the Binaural broadcasts of the Detroit Symphony by WJR-AM and FM. The programs are scheduled on a twice-per-week basis all summer long and should give FM quite a boost. Naturally we publicized the event in our daily and weekly papers despite the fact that WJR is "competition" in a sense.

At risk of being repetitious I'd like to point up the fact that here the FM listener has it all over the AM owner. He gets a bonus of four stations and all the advantages of FM besides! Here is one area where AM simply has no excuse for existence, except to provide a channel for binaural broadcasts.

HIGH-FIDELITY is the only magazine I have ever seen whose ads are as interesting and instructive as the editorial content. Every issue is a treasure.

Mark T. McKee, Jr.

Mount Clemens, Michigan

SIR:

Enclosed is my renewal for three years. I like the job you are doing.

Am an engineer and *can* understand "the technical publications", but I still enjoy your style, and get much from your publication not found in the "technical" treatments.

How about an article on recommended complete systems — or "compatible" systems. We ought to warn the newcomers against terminating a fire hose with a garden hose nozzle. A friend was assured by an eager salesman that driving an 8-in. Permoflux with a big Brook job was an entirely reasonable procedure. That kind of "salesmanship" can drive a lot of prospects back to the boomy consoles.

Another thought — some good information on practical cabinetry would help get good audio into a lot of homes. The cabinet-makers down here make the electro-acoustic side of the purchase look trifling by comparison with their prices — typical, \$85.00 for a straight-away bass reflex housing for a 15 in. speaker, unfinished at that!

Keep up the good work.

R. F. Ibrman

Alexandria, Va.

SIR:

Suggestions: 1) To protect the record jackets, use Scotch tape (3/4-in. wide) on the three closed sides. 2) For wiping off records before playing, use a wrung-out sponge instead of a damp cloth. Try it — no dust!

The wife buys sponges to use for washing dishes and cuts them in half, thus my supply.

F. M. Winterburg

Kensington, Maryland

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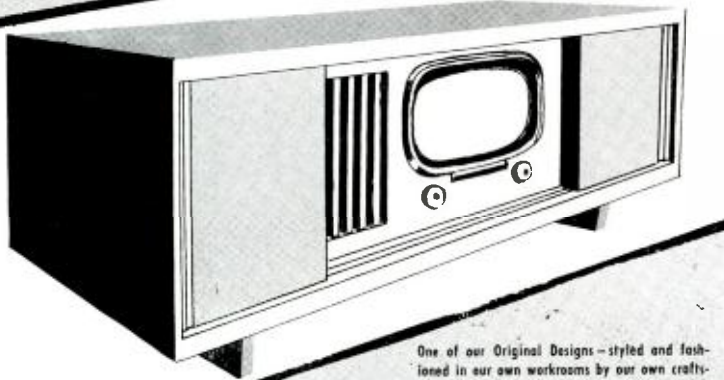
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NOTED WITH INTEREST

Continued from page 15

ing more? Sounds nice, just like being home again; clean, nothing startling, just good . . . sign on the door says its Danby of Philadelphia . . . we've already called it the binaural Fair, the prefabricated cabinet Fair; let's add another: the sign-here-please Fair. More exhibits asking visitors to fill out this or that! . . . Leonard Radio had a nice idea anent the subject of disposing of the body: first you walked through a room full of cabinets, then into a room full of the equipment which goes into the cabinets . . . Paul Weathers improves his equipment so steadily that we are hard put to it to keep up. Having criticized him for designing an arm which would slam down on record or table unless carefully handled, he showed at the Fair an improved arm, with a built-in stop to eliminate this hazard. He has also produced two styli which are stiffer and heavier, so the Weathers principle can be used more easily with changers. His oscillator has been redesigned a bit, to achieve greater compactness and simplicity of installation . . . Irving Greene, well-known for his book on hi-fi ("Make Music Live") and for friendly and helpful service to Sun Radio customers, is now Allied Sound of New York . . . We tried three times to squeeze into an exhibit labelled "Dubbings Co.", finally succeeded; more about them further along in Noted With Interest . . . Electro-Voice's Super-Sonax (a tweeter) reaches up into the supersonic dog-whistle regions but will also please many a human ear.

Maximilian Weil (of Audak) stalled traffic and broke up many a happy friendship. At regular intervals, he "demonstrated"; between times, a large policeman stood outside the door theoretically to keep the crowd away but, in fact, attracting vast numbers who otherwise would not have stopped to see what was going on. The demonstration was simple and devastating: first a live instrument would be played, then a recording of the same instrument played back. Could one tell which was which? That's when the friendships started breaking up. If you could tell, you were a liar; if you couldn't, you had tin ears. We predict a major reshuffling of partners in the bridge four-somes on the commuter trains around NYCity.

That's about all . . . let's check to see whom we've missed . . . Altec-Lansing, with its new 12 and 15-in. speakers was discussed in the November-December issue . . . A-V Tape Libraries has announced binaural tape, using the Ampex system . . . Beam Instruments (importer for Tannoy, Barker, and QUAD) seemed intent on proving that they could make a stone-deaf person hear again and, furthermore, hear better above 10,000 cycles than below . . . Brown-ing showed their souped-up FM-only tuner; when is a souped-up FM-AM model coming along? . . . Collins: see article in this issue . . . Fisher: very nice preamp unit, with something different and worthwhile in the way of (strangely enough) knobs! Due for a Tested in the Home report in a forthcoming issue . . . McIntosh: handed out a cute booklet "Lost Instruments"—worth reading; write Gordon Gow, c/o McIntosh

Continued on page 116

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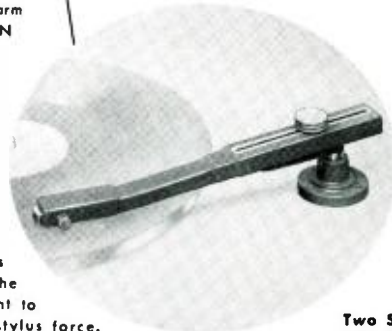
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IMPORTANT BOOKS

High Fidelity Simplified, by Harold Weiler. 222 pages, 5 1/2 by 8 1/2; 104 illustrations. Paper. John F. Rider Publisher, Inc., New York, 1952. \$2.50. HIGH-FIDELITY Book Department No. 101.

We could make this just about the shortest book review ever written by saying only: "This book fulfills its title". It would be an accurate statement, too, for this is a book which presents an understandable and complete explanation of high fidelity sound reproduction. It is written for the layman, yet the engineering background is sound and there is much of value to those whom Peter Goldmark, in his Preface, calls the "technically initiated".

The emphasis of the book is on the reproduction of phonograph records. Radio tuners and tape recorders are treated briefly in two chapters. The balance of "High Fidelity Simplified" is given over to sound origination and reproduction, combining the essentials of theoretical background with a detailed discussion of the components used in a home audio system.

The author has had long experience in the audio field, helping people to select and install hi-fi systems. His ability to explain the complexities of hi-fi to his customers

has been well carried over into his book. His discussions of the various components combines theory with practical considerations and applications; he points out the advantages of one type of equipment over another and although no preferences for makes are given, readers are left with a good idea of the features to look for in specific equipment categories.

For instance, Chapter VII is devoted to The Basic Amplifier. After a good analysis of the standards which help to determine the quality of an amplifier and of the requirements for reasonably good hi-fi in an average home, the author concludes: "We have now reached a point at which we can specify just what our amplifier should be capable of doing. An amplifier, in order to meet our requirements, should provide a minimum of 10 watts output with a harmonic distortion content not exceeding 1% at 1,000 cycles at the full output of 10 watts. The intermodulation distortion content, taken at 40-7000 cycles and using a 4 to 1 ratio, should not exceed 4% at 10 watts. The frequency response should be from 20 to 20,000 cycles ± 1 db in order that the power response be at least from 30 to 15,000 cycles within 2 db at 10 watts. The noise level in our amplifier should be a minimum of 70 db below maximum output, in our case 10 watts.

"We have now arrived at a set of specifications for the power or basic amplifier which is the heart of our high fidelity system. These specifications are the absolute minimum with which we can hope to maintain the high standards we have set.

"In this chapter we have laid down mini-

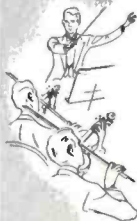
-to Gratify Your Wish for Excellence



BOGEN R-701 FM-AM TUNER

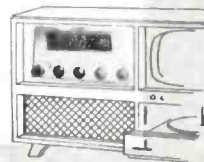
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WRITE FOR LITERATURE

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mum specifications for the amplifier. Further reduction in distortion, noise level and frequency response variation will of course result in a still finer system . . ."

If one bears in mind that the technicalities of the specifications quoted above have already been understandably explained, then the helpfulness of having concrete suggestions can be appreciated.

The subject of music is not treated, *per se*. Remarks on music and on musical instruments should be taken with care; tubas, dear author, do not have reeds!

A brief run-through of chapter headings in "High Fidelity Simplified" with our comments may be helpful in showing the scope of this work: I) How, What, Why and Where — what is high fidelity sound reproduction and how do we integrate it with our homes; II) Sound! — all about it; III) Acoustics, Electronics and Music — technicalia of those subjects; IV) The Simple Loudspeaker — all about *that*; V) The High Fidelity Loudspeaker — why we need several loudspeakers and what are the earmarks of a hi-fi speaker; VI) Loudspeaker Enclosures — a good discussion of the various types of enclosures, what they do, how they help, along with working drawings for some types, and a bit about the author's own three-speaker system; VII) The Basic Amplifier — we've already quoted from that chapter; VIII) The Amplifier, Part 2 — all about front ends (control units and preamplifiers), this is another good chapter; IX) The Record Player, Part 1 — all about record changers and turntables; X) The Record Player, Part 2 — about cartridges, styli, and arms; XI) The Tuner — the theory of FM plus a bit about

basic FM and FM-AM tuners; XII) Use of the Home Music System — putting the components, discussed in previous chapters, together into a working system; and XIII) Tape Recorders — the author does the best he can with a big subject, in 16 pages.

All in all, this is a good book, well worth adding to the hi-fi bookshelf. There is enough meat in it so that it will become a reference work for many, yet the explanations are clear and understandable. There are plenty of illustrations of equipment, a goodly number of graphs — and no formulas.

Cumulative Index of Reviews, compiled by Kurtz Myers. 119 pages, 6 by 9. Music Library Association, Music Division Library of Congress, Washington, D. C. 1952. \$1.50.

How Kurt Myers, in addition to his work for the Detroit Public Library's Audio-Visual Department, manages to get out his quarterly and annual rosters of record reviews is a mystery. The various reviews which make up the statistical score on any one record (symbolized by little marks indicating good, bad, indifferent and uninformative) come from 17 different publications — weeklies, monthlies and quarterlies, some, months ahead of others. However, he does it, much to the comfort of record fanciers, dealers and reviewers. Of course, there are many more than 17 good record reviewers in the nation, but the Myers cross-section is a good one, yielding very reliable guidance.

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are
A DISC'S
BEST
FRIEND"**

Records worth buying . . . are records worth protecting. Only a diamond needle has a tip so perfectly rounded . . . so durable that it gives you thousands of plays without damage to your records.

What causes damage to a record? One play with a worn needle is only the beginning . . . when you can hear it, the record is already ruined.

How fast do needles start to wear and damage records? The facts—an osmium (precious metal) needle gives about 25 safe plays. A sapphire gives about 50 safe plays. A diamond, giving thousands of safe plays, is 90 times more durable than sapphire. Yet a Duetone diamond costs but one-ninth the price of 90 sapphires. This means true economy for you . . . lasting protection for your records. Remember, whatever you use . . . there is no such thing as a permanent needle. And when you think of needles . . . think of Duetone whose reputation for quality is based on performance. Duetone has the correct replacement needle for any record player . . . at your dealers now.

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C. G. BURKE,
WRITING IN THE SATURDAY REVIEW
HOME BOOK OF RECORDED MUSIC HAS STATED —

"The Bogen DB-10 is a compact little marvel of tone . . . resourceful enough to compete over most of its range with amplifiers costing three times as much . . . It employs six tubes and is rated at ten watts . . . It has three input channels — one for strong-impulse magnetic pickups like the Pickering, one for weak impulse magnetic pickups like the GE, and one for tuner or crystal pickup . . . The tone controls — separate for bass and treble are continuously variable providing both increase and diminuation, and are capable of surprisingly efficient rectification of the idiosyncrasies of records . . ."



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Good News . . . The Dual Air-Coupler for bass reinforcement is in stock, ready for delivery. This is the improved model described in *Radio Communication* last October, and in the Winter Edition of *High Fidelity*.

As more and more of the most critical audio experts install Air-Couplers in extended-range systems, reports of remarkable performance continue to pour in. One of the most enthusiastic owners is Paul deMars, former chief engineer of the Yankee Network, and a pioneer in high-quality reproduction. He said: "I have never heard such magnificent tone from records and live-talent FM as I am getting from my Air-Coupler in combination with a dual speaker for intermediate and treble frequencies."

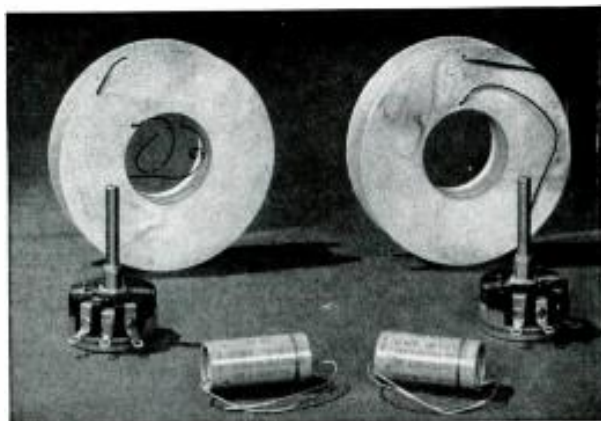
For your convenience . . . the Air-Coupler is available in both knock-down form, so that you can assemble it with a screwdriver, or completely assembled, ready to mount the speaker. Made entirely of first-quality 3/4-in. plywood, with each piece cut to precision fit.

DUAL AIR-COUPLER, IN KNOCK-DOWN FORM now only \$34.50
Every part is furnished, including the screws. Illustration shows assembled Air-Coupler, before front panel is mounted. Opening is cut for any 12-in. speaker, the recommended size.

DUAL AIR-COUPLER, COMPLETELY ASSEMBLED now only \$47.50
If you haven't the time or the inclination to put the parts together yourself, then here is the Air-Coupler completely assembled and finished in a truly professional manner. Supplied as illustrated, with front panel in place, ready for the speaker.

MISCELLANY: we carry in stock . . . Altec 600-B 12-in. speaker for the Air-Coupler, \$46.50; Peerless S-230Q output transformer, \$26.00; Peerless R-560A power transformer, \$16.00; Peerless C-455A power choke, \$10.00; English KT-66 output tube, \$4.95; Racon CHU2 tweeter, \$23.10.

Crossover Networks for Any System of Two or More Loudspeakers



By a judicious selection of associated components, the three coil sizes on which G.A. has standardized enable our customers to secure low-cost crossover networks which will operate at 14 different crossover frequencies! For the experimenter, that means a wide range of choice without having to break the bank to buy dozens of coils. For the man who wants to install his system once and for all, it means money saved, because G.A. saves money by making only three coil sizes (10.2, 5.1, and 1.6 Mh) — and it passes on those savings direct to its customers.

If you want to use three speakers with crossover points at 350 and 1,100 cycles, for example, just order two of the networks listed above (for an 8-ohm system, with rapid crossover attenuation, it would be No. 6 and No. 8).

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If you are in doubt about the selection of a network for your particular speakers, send 10c for the G.A. Network Data Sheet, from which you can determine your requirements exactly.

RAPID ATTENUATION NETWORKS

12 db droop per octave. These networks use two inductance coils.

Impedance of low frequency speaker	Crossover Frequency	Order by Number	Price 2 Coils Only	Price Complete*
16 ohms	2,200	No. 1	\$7.00	\$11.50
	1,100	2	7.00	12.00
	700	3	12.00	16.00
	350	4	12.00	17.50
	175	5	20.00	24.00
8 ohms	1,100	6	7.00	12.00
	550	7	7.00	13.00
	350	8	12.00	17.50
	175	9	20.00	24.00
4 ohms	85	10	20.00	26.50
	550	11	7.00	13.00
	275	12	7.00	15.00
	175	13	12.00	19.00
	85	14	20.00	26.50

* Complete networks include necessary capacitors and level controls. Be sure to indicate whether you want just the coils or the complete network.

SAVE C.O.D. Charges! Send remittance with your order.

General Apparatus Co.

South Egremont, Massachusetts

NOTED WITH INTEREST

Continued from page 112

Laboratory, Inc., 320 Water Street, Binghamton, N. Y. for your copy . . . Newcomb had their full line on display; whatever your budget, they have an amplifier in that price classification — and a good one, too.

So much for the Audio Fair. Readers are cautioned that our report is purposely incomplete; much of the new equipment shown is scheduled for a Tested in the Home report, which is a far fairer way to judge than during a brief look-and-listen in the midst of bedlam. Also, time and space permit covering only the highlights of the equipment on exhibit.

Remember Disk Recording?

Tape has pretty well taken over the amateur and semi-professional recording field, if we are to judge by the last two issues of *Audio Record*. The August-September issue catalogued tape recording equipment: 33 manufacturers produce 71 models. In the October *AR*, disk equipment was listed: 7 manufacturers, 18 models. The dollar prize goes to Scully, for an automatic disk recorder carrying a price tag of \$5,895. Must be professional equipment.

Readers interested in either tape or disk recording would do well to write Bryce Haynes at Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y., for a copy of whichever issue of *Audio Record* interests them. The catalog data are exceptionally complete: photographs, prices, frequency characteristics, brief descriptions, and salient features.

Dubbings by Dubbings

Which reminds us for no reason of Peggy Babcock. Things were going smoothly with Peggy until a friend of ours, whose mind had a peculiar quirk, suggested that we try saying her full name three times fast . . .

To get back to Dubbings, or dubbings, both of which are correct, and which can be said three times fast, there are dubbings, and there is a Dubbings. And Dubbings does dubbings. Good ones, besides.

A dubbing is what happens when you take a tape and record it onto a disk (or vice versa). For instance, grandpa has a tape recorder and catches the first sounds of the third generation. This is a cute idea but rather useless unless the second generation has a tape recorder (which they don't, or we wouldn't have any story to tell). The answer? Simple. Send the tape to Dubbings Co., 41-10 45th Street, Long Island City 4, N. Y., and they'll make a disk from it (\$3.25 for a 10-in. 78 rpm for instance; 12-inchers and LP's also available).

Look Out, Gals!

In this column, several issues ago, we warned husbands to beware of the trend of camera stores to devote a few counters to hi-fi equipment. They might catch the hi-fi bug. Now we shall do our good deed for this issue: gals, look out for the new-fangled sound studios! At first glance, they

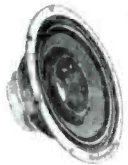
Continued on page 119

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MODEL 6201 — COAXIAL SPEAKER SYSTEM. Now generally acknowledged to be industry's finest value in a high quality 12" speaker. TRUE coaxial dual range system comprising clean sounding woofer with heavy exclusive Alnico 5W magnet, DRIVER TYPE tweeter with "Reciprocating flares" wide angle horn, and BUILT-IN crossover network complete with "Balance" control.

DIFFUSICONE-12 — WIDE RANGE WIDE ANGLE 12" SPEAKER. Exclusive "diffusicone" design utilizes the benefits of dual-horn loading, radial projection and diffraction principles to achieve unsurpassed quality and sound distribution from a single unit speaker. Enjoy full fidelity ANYWHERE in the room . . . at a surprisingly reasonable cost.



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MODEL 6200—EXTENDED RANGE 12" SPEAKER. Designed for general applications, capable of highly efficient FULL-BODIED response throughout the operating spectrum. May be used with equal facility to improve commercial radio, TV, phono sets, high quality sound re-inforcement in night clubs, churches, schools, etc., or as a woofer. The 6200 must be heard to be appreciated.



MODEL C-15W—DUAL IMPEDANCE RANGE 15" WOOFER. Brand new low frequency reproducer embodying many exclusive advance features. Its superior response and acoustic output is due, in part, to a newly University-developed cone and voice coil suspension system permitting the greatest axial movement ever achieved. The incredibly low distortion results from a new magnet assembly.

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TRACKING • WOW • RUMBLE with confidence in the signal source. Added feature: 13 bands of frequency response. 30-12,000 cps.



AVAILABLE AT MAJOR RECORD AND AUDIO DEALERS or mail this coupon to:

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ENCLOSED CHECK M. O. IS FOR:
 PHONO-TEST D-100 at \$3.50 ea.
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Beethoven

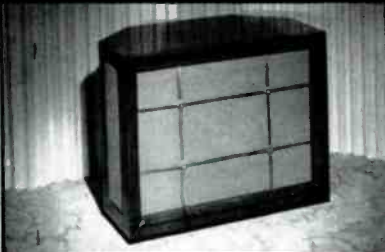
Now available in reprint form — the complete Beethoven discography which appeared in the Spring 1952 issue of **HIGH-FIDELITY**. 16 pages, 8 3/4 by 11 5/8 ins. All LP records issued up to January 15, 1952 are reviewed and compared by C. G. Burke, leading record critic and music authority. Only 50c per copy.

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See and hear in our modern sound demonstration room. Compare the difference in our sound demonstration room. Smartly styled and finished to match any decor. A smart compliment to any music system. A smart compliment to any living room and a pleasing addition to any sound system. See and compare in our demonstration room. Hear the Regency before you choose any speaker system.



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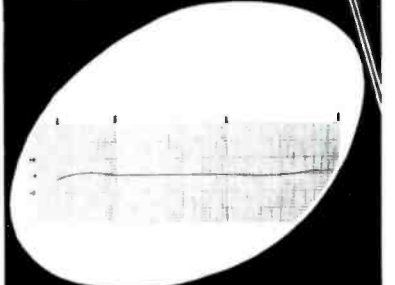
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Frequency response and distortion are held to the most rigid audio standards heretofore possible only in costly installations.



The Custom Imperial 401 offers the G.E. variable reluctance cartridge, 3-speed Webster changer, and, most important, the world-famous Jim Lansing signature speaker — all housed in a sumptuous silver grey case with chrome trim.



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SONOCRAFT FM TUNER \$89⁹⁵

Modern design throughout. Compact size (only 4½" high x 10" wide) permits use as a replacement in almost any type of music system, bringing it up to present day standards.

DESIGN FEATURES

- Novel blackout tuning indicator in VTVM circuit
- Drift free—Automatic Frequency Control
- 5 Microvolts sensitivity
- AFC can be disabled in strong signal areas
- Full Armstrong circuit—completely shielded
- Exclusive design of dial plate provides for simple cabinet installation

NOW OPEN A new studio designed for you—right in the heart of New York City. America's finest and most flexible sound demonstration studio—At last you may experience the breathtaking realism of reproduced music.



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Continued from page 116

look as attractive as your own living room. Soft music lulls the senses. And before you know it, gals, you'll be turning to the little man and saying, "Why can't our radio sound—and look—like that?" Which is, as you will realize the minute you say it, just what he's been waiting for. All that talk about new fur coats and let's just stop in here for a minute . . . hah! But it's too late.

New York gals should stay away from East 48th Street (No. 19, to be specific), where Orfeo Music Studios (see, even the name doesn't make you think of all that stuff in the basement!) has recently opened a wife-trap. It's a neat one, too. On second thought, maybe you'd better go around to it, so you'll recognize these places when hubby tries to lead you into one.

Ultra High Frequency

This item has nothing to do with tweeters, strangely enough, but rather to that which is more commonly known as UHF television. If you, dear reader, live in an area listed among the blessed as a UHF area, you are soon going to have antenna troubles. The LaPointe-Plascomold Corp. in Rockville, Conn. recently released their booklet No. LP-52-130, which will give you an idea of some of these troubles and of their answer to them. Worth writing for.

Continued on page 120

TRADER'S MARKETPLACE

Here's the place to buy, swap, or sell audio equipment. Rates are only 20c a word (including address) or \$20 an inch, and your advertisement will reach 20,000 to 40,000 audiophiles. Remittance must accompany copy and insertion instructions.

NEW YORK PHILHARMONIC recordings from broadcast years 1933-36 wanted by Eugenio Gale, 655 West 254 St., New York 71.

CUSTOM ULTRA LINEAR WILLIAMSON AMPLIFIERS \$89.50. HALLICRAFTERS S-47-C \$85.00. Dr. Nicely, Kenton, Ohio.

HIGH FIDELITY EQUIPMENT AT BARGAIN PRICES Free Catalog Box 5, High Fidelity Magazine Great Berrington, Mass.

FOR SALE: Procter Soundex variable speed transcription turntable with matching adjustable pressure pickup. Sounds, operates, looks like new. Price 50% off original \$200.00 net. Further description in late 1950 AUDIO ENGINEERING ads. Edward P. York, Stonington, Conn.

\$481.50 BUYS COMPLETE FAS SYSTEM. Includes Air-Coupler, G. E. 1201-D speaker, University 440B tweeter, 4 inductors, 4 capacitors, 3 potentiometers. Write for details. Joseph Haskell, Jr., 25 Whitney St., Saugus, Mass.

FM Antennas: Standard and special types for long distance reception. Wholesale Supply Co., Lunenburg, Mass.

FOR SALE Presto 92A Recording Amplifier; \$225. PT6 Magnecorder with cases; \$475. PT6MT Magnecord with extra panel in case; \$50. 20W-2 McIntosh amplifier; \$98. Fine condition. Also other equipment. Southwest Recording Service, 903 Salmon Drive, Dallas, Texas.



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Wards can't prove the performance of this superb High Fidelity Tuner. Neither can witnesses. When it's time for

a decision, your judgement of the CRAFTSMEN 10 is based on one thing: evidence you hear with your own ears. Listen—and the conclusive evidence of incomparable sensitivity and flexibility will turn your trial into a lifetime of distinctly better listening.

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- Two cathode followers furnish both audio output and detector output for remote installations.
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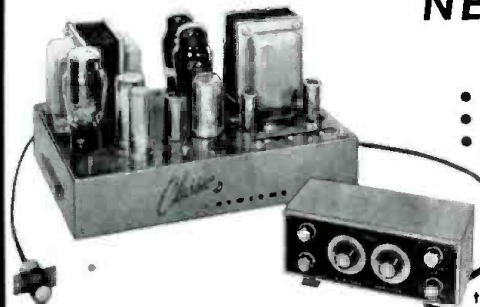


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NEWCOMB'S NEW CLASSIC 25

- COMPLETE REMOTE CONTROL
- 25 WATTS PLUS RESERVE
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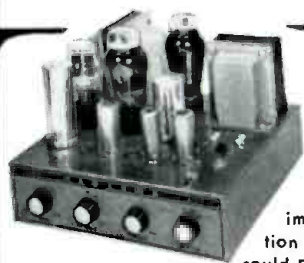
Here's Newcomb's priceless combination of absolute technical perfection and complete flexibility. You get remote control up to 100 feet . . . and the amazing new Audio-Balance* that permits anyone to achieve perfect balance of output tubes without meters. PLUS every operational facility that electronic engineering can offer.

SPECIFICATIONS: 25 watts undistorted output. 6 input channels. Flat below 10 to 30,000 cycles with extended response to 100,000 cycles. Pre-Amp remote control 1 db 10 to 30,000 cycles.

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CLASSIC 15 (15 watt remote control amplifier with most of the above features).....

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Now, this major achievement in fine audio amplifiers combines technical perfection, startling tonal realism and many advanced features. The advantages of extended power range are provided without sacrifice of important low level characteristics. Here are both low distortion and plenty of reserve power. Only years of specialization could produce so advanced an instrument at so moderate a price.

Technical data: Power input: 15 watts; frequency response: \pm .1db, 20-20,000 CPS; Noise level: 82db below; Inputs: low level mag., high level mag., crystal, radio, TV or tape; Controls: bass, treble, volume, selector; Speaker outputs: 8, 16 ohms; "Adjusta Panel" feature; Size: 10"x10"x7 3/8"; App. shipping weight: 18 lbs.

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NEWCOMB AM-10R AMPLIFIER

The sensational new, value packed series of 10 watt, high fidelity phanograph amplifiers by Newcomb brings the music lover with a limited budget audibly greater listening pleasure per dollar invested. Particularly easy to install, they include many advanced operating features.

Technical data: Power output: 10 watts; Frequency response: \pm .1db, 20-20,000 cycles; Noise level: 80db below; Inputs: low level mag., high level mag., crystal, radio, TV or tape; Controls: volume, treble, bass; Size: 8"x6 3/8"x5 3/8"; App. shipping weight: 11 lbs.

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AM-10 — Same as AM-10R without remote unit..... 45.00 net
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The House Built On Service

Free! New High Fidelity Guide

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Continued from page 119

Sargent-Rayment Moves

From 212 Ninth Street, Oakland 7, California., to 1401 Middle Harbor Road, Oakland 20, same state.

Making Good Things Better

A tip of the hat to KISW-FM, Seattle's fine music station, for listing in its monthly program guide who made the record they're playing. This is of real help to record buyers and should win many a friend. How's for a few more Fine Music stations following this example?

AES Elects

The Audio Engineering Society, that august association of the gods of audio technicalia, recently gathered in solemn conclave to elect new officers to rule over the Mt. Olympus of hi-fi-dom: F. Sumner Hall, President; Jerry B. Minter, Executive Veep; Walter S. Pritchard, Central Veep; Richard L. Burgess, Western Veep; C. J. LeBel, Secretary; Ralph A. Schlegel, Treasurer; and Price E. Fish, Jay H. Quinn, Carleton H. Sawyer, John D. Colvin, C. G. McProud, and W. O. Summerlin, Governors.

West Coast Audio Fair

It will serve them right if all we say about the West Coast Audio Fair is that it will be held February 5, 6, and 7 at the Alexandria Hotel in Los Angeles! We have never in all our editorial life been so besieged with advance publicity . . . pictures of Miss Audio Fair, Los Angeles (she's cute, in spite of the huge binaural earphones clamped on her blonde head) . . . telegrams . . . bulging envelopes with last-minute exhortations scribbled on the back flap . . . and, most wondrous of all, excited but official publicity releases whose break-neck tempo was further heightened by the embellishments penned around every margin. Great Scott! If they can work up all this enthusiasm *before* the Fair, what on Earth will the Fair itself be like?? Any earthquake tremors observed by eastern seismologists on those three days should be written off as "natural" phenomena. Anyway, West Coasters: go! It certainly will be the biggest thing in years . . . lots of exhibitors, lots of goings on.

And if anyone is looking for a super-dynamo of a publicity director, contact Cap Kierulff of Kierulff Sound. That's his job on this West Coast Audio Fair shindig, and he sure has done it!

Spooks

Cinema Engineering recently announced "the ultimate in sound effects filters", for professional use. It is a device which provides sharp cut-off frequencies at both low and high ends. For instance, by proper adjustment, one can cut off the lows at 250 cycles, the highs at 300 cycles. The unit is, according to the spec sheet, ideal for sound effects "such as telephone, whisper-

Continued on page 123

WILLIAMSON AMPLIFIER

The first production endorsed and signed by the designer

D. S. N. Williamson

Engineered in England to precise standards as an integrated design this amplifier gives a guaranteed performance with reliability and consistency



SPECIFICATIONS

- Output: 15 watt peak, 12 watt undistorted, within 0.2 db from 10 c/s to 20,000 c/s; harmonic distortion at full output within 0.1%; noise level better than 90 db below full output.
- Output Impedances: Choice of 1, 4, 9, 16, 25, 36, 49 and 64 ohms by series/parallel arrangements of 8 secondary windings, so matching, without losses, a wide diversity of speaker combinations.
- Tube Complement: Two 6SN7, two KT 66, one 5V4 rectifier.
- Construction: The power and amplifier units are on separate chassis 12" L. 5 1/2" W. 6 3/4" H. All filter condensers are oil filled paper. Transformers and chokes are specially wound and are screened in matching compound filled steel cases.
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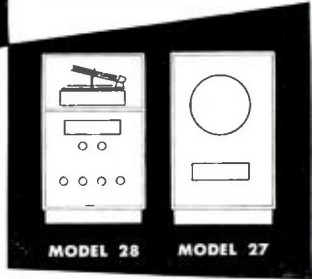
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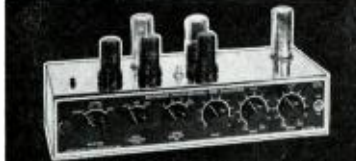
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NOTED WITH INTEREST

Continued from page 120

ing, spooks, etc." If adjusted for a low frequency cut off of 2,000 cycles, and a high cut at 1,000 cycles, it should sound particularly spooky.

In spite of our jollity, it has its serious uses.

You Pays Your Money

A recently conducted study shows what you get when you pays your money for a commercial radio. A set with a retail price of \$400 divides the value of its components approximately as follows: cabinet, 60%, chassis, 36%, and speaker, 4%. These rough figures are based on a study made in Canada, it is true, and reported in the section of the Transactions of the Institute of Radio Engineers devoted to audio. But, in spite of being Canadian, they are likely to apply in the United States — and anyway, they are intended only to point up the fact that most of the cost of a commercial set is in the cabinet. The 4% for speaker is what gets us. Think of it! In many a hi-fi system, speaker and enclosure cost twice as much as all the rest of the system put together! At that rate, the commercial set manufacturer would have to retail a \$400 set for \$1200!!

Into the Breach

If you are a home disk recording enthusiast and have been wanting to record on 45's, give your thanks to Reeves Soundcraft, who recently announced the availability of 45's with a small spindle hole and a knock-out center, so you (or your friends) can play back on a standard 45 rpm changer.

Let's Blow a Fuse

Though this column is usually devoted to tidbits of the hi-fi and musical world, we shall digress and blow a fuse. Just an ordinary household fuse, one of those little gadgets which you screw into a socket in a metal box down in the darkest corner of the cellar. We admit, the younger generation doesn't know much about such fuses; it is familiar with circuit breakers, nice, neat gadgets which don't "blow" but merely "trip". We are sorry for the younger generation. They don't know the romance of locating the fuse box in the pitch black cellar and finally figuring out which fuse it was that blew, just as the last match burns out. Whereupon we fumble and feel around to find where it was that we put the spare fuse the last time. We find it, screw it in, nothing happens, and we then realize that what we found was the fuse which blew out the time before.

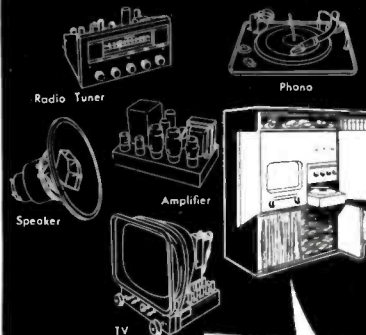
As wifey comes down the stairs with a new supply of matches, we shall fade out on this time-honored scene and fade in on the new era: the fuse that is a circuit breaker.

Continued on page 125



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NOTED WITH INTEREST

Continued from page 123

Now the older generation can sit back and enjoy its remaining days. This new gadget looks like an old-fashioned fuse, and it screws in right where the old fuse used to go. But inside is a tiny circuit breaker which pops a button out of the middle of the "fuse" when it's overloaded. So now all we have to do is feel around (in the dark) for which button is sticking out, and push it back in (provided, of course, that we've found out what made it pop in the first place).

This is a new product and from its description we would think a most welcome one. Hence this write-up. Since it's new, we don't know how widely it is distributed; we would suggest asking the manufacturer (if you're interested) for name of nearest distributor. Write R. I. Porter, Mechanical Products Inc., 1824 River Street, Jackson, Mich.

Cadillacs, Fords, and Fairs


When all is said and done, we wonder sometimes who gets what out of an audio show such as the one we've just been describing. A Fair is no place to decide on equipment. As a matter of fact, it is as well if visitors could come to the Fair with the firm conviction in their minds that they will not decide, nor be too much influenced, by demonstrations.

Why? Because listening conditions at Audio Fairs are about as remote from home conditions as one can imagine, unless one's home is a night club boasting at least two orchestras plus an organ, all performing simultaneously. Further, if a manufacturer has a new feature on his equipment, he must demonstrate so that this feature is highly noticeable. Thus, and with an oblique glance at our Editorial in this issue, if a speaker manufacturer says that his new speaker is good to 20,000 cycles, he's got to prove it audibly, even though 20,000 is inaudible to 98% of the visitors to his exhibit.

So? Do we abandon audio shows? Not by any means! Let's change our perspective on them. Let's remember they are shows, exhibits, demonstrations. They are like automobile shows. There are Cadillacs, Fords, Dodges, and Henry J's. We don't go to an automobile show with idea that we will choose and buy a car "off the floor". We make a preliminary survey, we compare, we check this feature against that. Then we make the final selection in local showrooms.

And the same *should* go for audio equipment. The "local showroom" is the place in which to make a final selection.—C. F.

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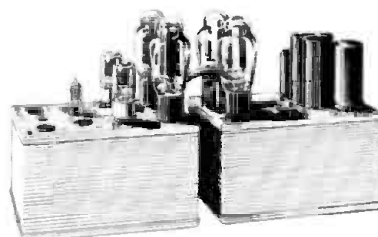
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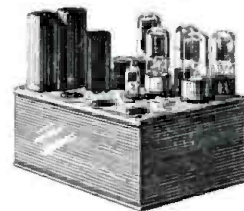
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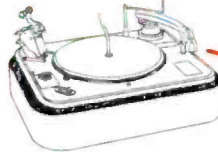
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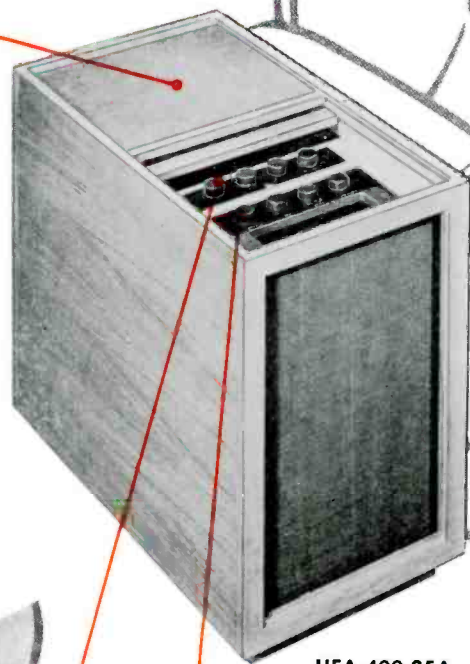
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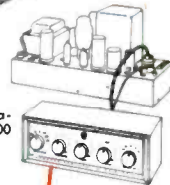


**PR-450
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The famous Garrard RC-80: 3-speed, fully automatic, interchangeable plug-in head, diamond stylus.

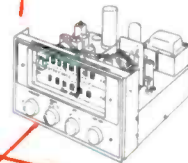


HFA 400-25A
Plakowski Autograph Model

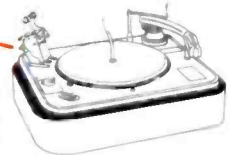
A charming, practical chairside cabinet, incorporating a complete Custom Four Hundred high-fidelity sound system. A compliment to your decorating taste as well as your uncompromising quest for the finest in sound reproduction.



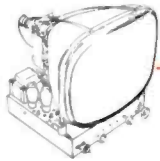
**AR-425
Deluxe Amplifier**
Distortion-free reproduction from 20-20,000 cps. 25-watt output.



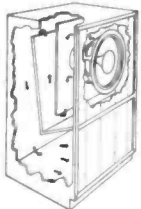
SR-401 AM/FM TUNER
FM frequency response 20-20,000 cps; AM, 20-7,500 cps. AFC circuit eliminates drift.



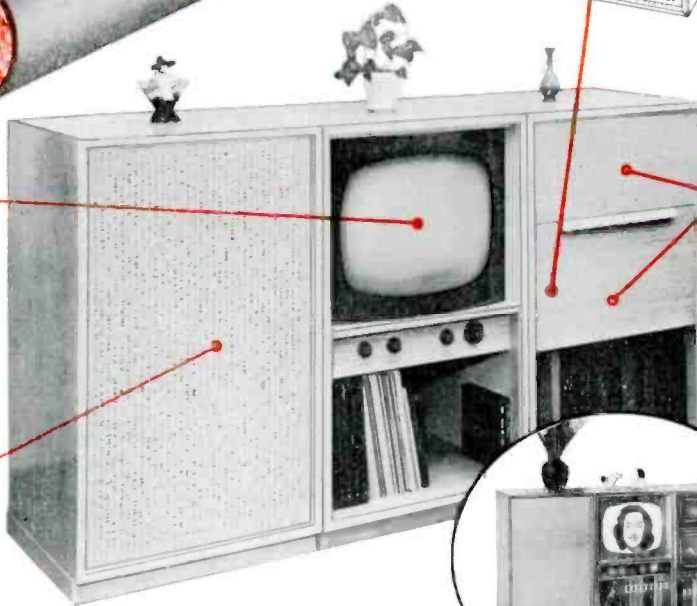
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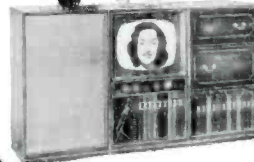


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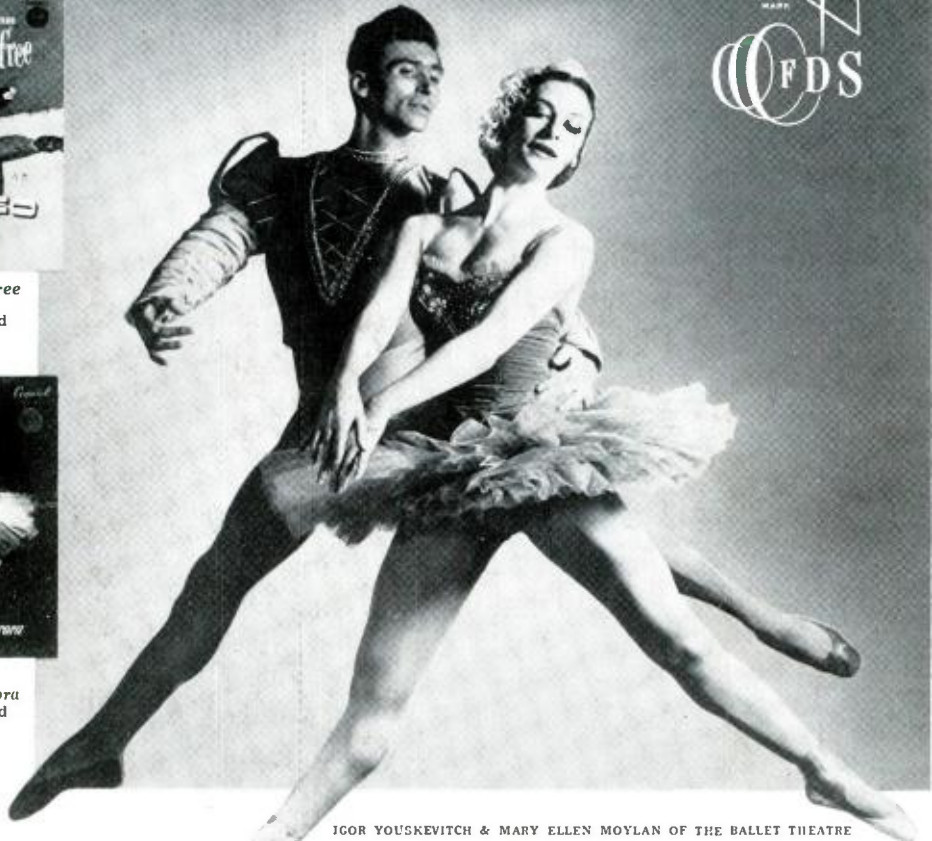
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